FUNDAMENTAL DANCE STEPS AND MUSIC

by

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(Retired)
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BUREAU OF PUBLIC SCHOOLS

1973 NATIONAL ARTIST FOR DANCE

MANILA, PHILIPPINES

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by

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FOREWORD

The dearth of teaching materials in physical education adds much to the dilemma of teachers who have had very little training or no background in this subject but are assigned to handle physical education activities in the schools. Teachers attending provincial institutes and the summer school of physical education conducted by the National College of Physical Education have expressed the need for materials in simple rhythms and fundamentals of folk dances which they could understand and interpret to their pupils, since they have found it difficult to follow the highly technical terms or expressions usually found in imported books on physical education. This small book is intended to fill that need.

This small book contains simple descriptions of fundamental dance steps and appropriate music for every individual step. The music was selected from our popular folk songs and tunes of Philippine dances. All the dance steps given here are used in our native folk dances. Teachers may select the dance steps suited to the needs of their classes.

There are also dance terms, suggestions for teaching dance steps, step and note patterns, music and tempo terms, system and manner of counting, suggestions for making and examples of dance-step combinations.

This work will therefore be especially useful to physical education teachers and leaders who do not have any experience and source of materials for teaching the subject and to many others who are interested in physical education. It is my hope that this booklet may serve as a guide or reference for those who need it.

It may also be mentioned that this book is the result of the author's many years of experience in teaching the subject in the public and private universities, colleges, and schools. The materials have been tried out and found suitable for all grades in the elementary school, as well as for secondary schools and colleges.

F. R. A.

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F.R.A.

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DANCE TERMS

"Abrasete" — Girl at the right side, holds R arm of partner with her L hand, free hands down at the sides. This term is of Spanish origin and is used in Rigodon and in other dances.

Arms in Lateral Position — Both arms are at one side, either sideward right or left. This may be done at shoulder, chest, or waist level.

Arms in Reverse "T" — Arms are side horizontal, elbows bent at right angles, forearms parallel to head, palms forward or facing inward, fists loosely closed.

"Bilao" — To turn palms of hands up and down alternately, hands at waist level in front, elbows close to waist.

Brush — Weight on one foot, hit the floor with the ball or heel of the other foot (the free foot) after which that foot is lifted from the floor to any direction.

"Cabeceras" — When dancers are in square formation, the couples occupying the width of the hall are called "cabeceras" or head couples. This is of Spanish origin.

Clockwise — Like the motion of the hands of a clock. R shoulder is toward the center of an imaginary circle. When facing center, the movement is toward the left.

Counterclockwise — The reverse direction of clockwise. L shoulder is toward the center of an imaginary circle. When facing center, the movement is toward the right.

"Costados" — When dancers are in square formation, the couples occupying the length of the hall are called "costados" or side pairs. This is of Spanish origin.

Crossed Arms — Partners are facing each other or standing side by side, girl at the right of boy. They join their L hands together and their R hands together; either R over L or L over R hands.

Cross-Over — Two couples (the vis-a-vis) are opposite each other. Each couple proceeds in a straight line to the opposite place. The girls pass by their L shoulders between the boys. Boys bow to each other when they meet at the middle or about one-third of the way, then proceed to the opposite place. Upon reaching the opposite place, partners turn about, girls stand at partners' right side.

Cut — To displace quickly one foot with the other, thus completely taking off the weight of the body from the displaced foot.

Do-si-Do ("Dos-A-Dos") — The vis-a-vis (opposites) both advance forward, pass each other's right (or left) side, step across to the right (or left), move backward without turning around pass each other's left (or right) side to proper places. This is of foreign origin and is used in many Philippine dances.

Draw — To pull one foot along the floor close to the other which has the weight of the body. The weight may or may not be transferred.

Free Foot — The foot not bearing the weight of the body.

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Free Hand — The hand not placed anywhere or not doing anything.

Hands on waist — Place hands at the waist line (at the smallest part of the trunk), knuckles in, fingers pointing in rear.

"Hapay" — To flourish or offer a handkerchief, hat or glass of wine to somebody as a sign of invitation.

"Hayon-Hayon" — To place one forearm in front and the other at the back of the waist. This is a Visayan term.

Hop — A spring from one foot landing on the same foot in place or in any direction. The other foot may be raised in any direction (in front, in rear, sideward or across).

Inside Foot — The foot nearest one's partner, when partners stand side by side.

Inside Hand — The hand nearest one's partner, when partners stand side by side.

"Jaleo" — Partners turn once around clockwise (with R elbows almost touching) or counterclockwise (with L elbows almost touching) using walking or any kind of dance step. The hands near each other are on waists. This is a Tagalog term but of Spanish origin.

Jump — Spring on one foot or both feet, landing on both in any direction.

"Kumintang" — Moving the hand from the wrist either in a clockwise or counterclockwise direction. This is an Ilocano term.

Leap — A spring from one foot, landing on the other foot in any direction (forward, sideward, backward, or oblique.)

"Masiwak" — To turn the hand from the wrist half-way clockwise then raise and lower wrist once or twice. This is an Ibanag term.

Outside Foot — The foot away from one's partner, when partners stand side by side.

Outside Hand — The hand away from one's partner, when partners stand side by side.

"Panadyak" — To stamp in front or at the side with R (L) foot and tap with same foot close to the L (R) foot, weight of the body on L (R) foot. This is a Tagalog term.

Place — To put foot in a certain or desired position without putting weight on it. The sole of the foot rests on the floor.

Pivot — To turn with the ball, heel, or whole foot, on a fixed place or point.

"Patay" — To bend the head downward and to support the forehead with the R (L) forearm or with the crook of the R (L) elbow while the L (R) hand supports lightly the palm of the R (L) hand. This is usually done with the L (R) foot pointing in rear and knees slightly bent. This is an Ilocano term and the movement is commonly found in Ilocano dances.

Point — Touch the floor lightly with the toes of one foot, weight of the body on the other foot.

"Salok" — To swing the arm downward-upward passing in front of the body as if scooping, the trunk is bent forward following the movement of the arm doing the "salok." This is a Tagalog term.

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"Saludo" — Partners bow to each other, to the audience, opposite dancers, or to the neighbors with feet together. This term is of Spanish origin and is used in almost all Philippine dances.

"Sarok" (or *"Saroc"*) — Cross the R (or L) foot in front of the L (or R), bend the body slightly forward and cross the hands (forearms) down in front with the R (or L) hand (forearm) over the L (or R). This is a Visayan term.

Set — A dance formation like a square or a unit formation composed of two or more pairs.

Slide —To glide foot smoothly along the floor. The movement may be finished with or without transfer of weight.

Stamp — To bring down the foot forcibly and noisily on the floor (like doing a heavy step) with or without transfer of weight.

Star with Right Hand — Four or more people join R hands at center and circle around clockwise using walking or any kind of dance step.

Star with Left Hand — Same as "star with R hand," but joining L hands and turning counterclockwise.

Step — To advance or recede by raising or moving one foot to another resting place. There is a complete transfer of weight from one foot to another.

Supporting Foot — The foot that bears the weight of the body.

Tap — To rap slightly with the ball or toe of the free foot, flexing the ankle joint keeping weight of the body on the other foot. There is no change or transfer of weight.

Whirl — To make fast turns by executing small steps in place to right or left.

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BACUI

MODERATO

"BACUI" STEP. Music: 3/4 time. Count 1, 2, 3, to a measure. (4 measures).

"BACUI" RIGHT. ("Sarok") Point R foot across the L in front, bend body slightly forward and cross hands down in front with the R hand over the L hand (cts. 1, 2), step R foot in second position, trunk erect and raise R arm to fifth position amplified (ct. 3). Step the L foot across the R in rear, close the R arm to fifth position (cts. 1, 2), step R in second position and open R arm to fifth position amplified (ct. 3). Step L foot sideward right across the R in front, close R arm to fifth position (cts. 1, 2), step R in second position and open R arm to fifth position amplified (ct. 3). Close L to R in first position. close R arm to fifth position (cts. 1, 2, 3). The L hand remains on waist for the last three measures.

"BACUI" LEFT. Repeat the same movements, starting with the L foot, going sideward left. Reverse the position of the arms.

This step originated from the Visayan region.

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BLEKING STEP

LIGHT (1), LIVELY (2)

BLEKING STEP. Music: 2/4 time. Counts 1, 2.

(1) Place the R (L) heel in fourth in front (ct. 1), step R (L) close to L (R) foot in first position (ct. 2), or

(2) Hop on L (R) and place R (L) heel in fourth in front (ct. 1), with a spring reverse the position of the feet (ct. 2), that is, placing the L (R) heel in front and the R (L) in position taking the weight of the body. This is taking it in one count. This may be done also moving forward or backward.

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BLEKING STEP

MODERATO

BLEKING STEP. Music: 3/4 time. Counts 1, 2, 3.

(1) Place R (L) heel in fourth in front (cts. 1, 2), step R (L) close to L (R) foot in first position (ct. 3). This is commonly done, or

(2) Place R (L) heel in fourth in front (ct. 1), step R (L) close to L (R) foot in first position (cts. 2, 3).

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BRINCOS CON PUNTILLAS
BRINCOS CON VUELTAS

BRINCOS CON PUNTILLAS. Music: 2/4 time. Counts 1, *and*, 2; *and*.

Jump and land with R (L) foot across the L (R) in front, both feet flat on the floor (ct. 1), hop on L (R) and foot circle outward in the air with R (L) foot (ct. *and*), step lightly on ball of R (L) foot in rear of L (R) and raise heel of L (R) (ct. 2), spring on R (L) and land on L (R) and at the same time point R (L) toe in front of L (R) with R (L) knee slightly bent (ct. *and*).

BRINCOS CON VEULTAS. Music: 2/4 time. Count 1, *and*, 2, *and* to a measure (2 measures)

Same as *brincos con puntillas* but make a quarter-turn right (left) when hopping on L (R) on the first ct. *and*. Make another quarter-turn right (left) before stepping on the ball of R (L) foot in rear of L (R) on ct. 2. There are two *brincos con vueltas* to make a complete turn.

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CHANGE STEP
CROSS CHANGE STEP
SYNCOPATED CHANGE STEPS

ALLEGRETTO

CHANGE STEP (OR TWO-STEP). Music: 2/4 time. Counts 1, *and*, 2.

Step R (L) foot in fourth in front (ct. 1), step L (R) close to R (L) foot in third in rear or in first position (ct. *and*), step R (L) foot quickly in fourth in front (ct. 2). This may be executed in any direction.

CROSS CHANGE STEP. Music: 2/4 time. Counts 1, *and*, 2.

Step R (L) foot across L (R) in front (ct. 1), step L (R) close to R (L) foot in third in rear or in first position (ct. *and*), step R (L) foot quickly in fourth in front (ct. 2). This step is commonly done forward and sideward.

SYNCOPATED CHANGE STEP. Music: 2/4 time. Counts 1, *and*, 2.

Step R (L) in fourth in front (ct. 1), step L (R) close to R (L) in third in rear or in first position (ct. *and*), make a short slide on R (L) forward placing the weight on the heel as if doing a "buck" (ct. 2).

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CHANGING STEP
CHASING STEP

CHANGING STEP (PALIT-PALIT).. Music: 2/4 time. Counts 1, 2.

With a little jump off the floor, land on both feet with the R (L) in front and the L (R) foot in rear (ct. 1), with a little jump (or spring) reverse the position of the feet (ct. 2). There are two changing steps in a measure.

CHASING STEP. Music: 2/4 time. Counts 1, *and*, 2, *and*.

Step R (L) forward (ct. 1) and step L (R) close to R (L) in third in rear or first position (ct. and). This step is executed, with one foot leading in all directions. The steps are small. There are two chasing steps in a measure.

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CHOTIS

ESCOTIS

MODERATO

T. LAMUG

CHOTIS. Music: 4/4 time. Count 1, 2, 3, 4 to a measure (2 measures).

Brush R (L) obliquely forward or sideward (ct. 1), raise R (L) in fifth in front or in rear (ct. 2), brush R (L) again as in count 1 (ct. 3), raise R (L) as in count 2 (ct. 4). Starting with the R (L) foot, take three steps turning right (left) about in place (cts. 1, 2, 3), pause (ct. 4). This may be done turning to one direction only or to right and left alternately. The turn may be also a full turn around in place to right and left alternately.

ESCOTIS. Music: 4/4 time. Counts 1, 2, 3, 4.

Step R (L) foot sideward (ct. 1), step L (R) close to R (L) (ct. 2), step R (L) sideward (ct. 3), hop on R (L) in place and raise L (R) foot in rear with knee bent (ct. 4). This may be done in any direction.

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CLOSE STEP

CLOSE STEP. Music: 2/4 time. Counts 1, 2

Step R (L) foot in fourth in front (ct. 1), close L (R) to R (L) foot in third in rear or in first position (ct. 2). This may be executed in any direction.

Note: When done sideward, one foot leads, i.e., R foot leading when moving sideward right. L foot leading when moving sideward left. There is transfer of weight to the closing foot.

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CLOSE STEP

MODERATO

CLOSE STEP. Music: 3/4 time. Counts 1, 2, 3.

(1) Step R (L) foot in fourth in front (cts. 1, 2), close L (R) to R (L) foot in third in rear or first position (ct. 3). This may be executed in any direction, or

(2) Step R (L) foot in fourth in front (ct. 1), close L (R) to R (L) foot in third in rear or in first position (cts. 2, 3). This may be executed in any direction. This is commonly done.

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CONTRA - GANSA
GRAPEVINE

ALLEGRO

CONTRA-GANSA. Music: 2/4 time. Counts 1, *and*, 2,

Leap sideward right (left) onto R (L) foot (ct. 1), step L (R) across the R (L) in front (ct. *and*), quickly step the R (L) foot in place (cts. 2). This is most commonly done sideward.

GRAPEVINE. Music: 2/4 time (Use music of Contra-Gansa). Count 1, 2 to a measure (two or more measures).

Step R (L) foot in second position (ct. 1), step L (R) across the R (L) in front (or in rear) (ct. 2), step R (L) in second (ct. 1), step L (R) across the R (L) in rear (or in front) (ct. 2), and so on.

Music: 4/4 time (use music of Chotis, page 10) Count 1, 2, 3, 4 to a measure (two or more measures). Same movements as above.

Music: 3/4 time (use music of Cross Step page 14). Count 1, 2, 3 to a measure (two or more measures).

(1) Step R (L) foot in second position (ct. 1), step L (R) across the R (L) in front (or in rear) (ct. 2), step R (L) in second (ct. 3), continue crossing L (R) in front and in rear, and so on, or

(2) Step R (L) foot in second (cts. 1, 2), step L (R) across the R (L) in front (or in rear) (ct. 3), and so on.

Note: This step may be done also by crossing the L (or R) foot first in front or in rear.

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CROSS STEP

MODERATO

CROSS STEP. Music: 3/4 time. Counts 1, 2, 3.

Step R (L) foot in second position (ct. 1), step or slide L (R) foot sideward right (left) across the R (L) in front (cts. 2. 3). Put the weight on the L (R) foot at the end of the slide on the third count. This is done in series moving to one direction. to sideward right or left.

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CUT STEP
ROCKING STEP

ALLEGRO

ALLEGRO

CUT STEP. Music: 2/4 or 6/8 time. Counts 1, 2, or 1 *ah*, 2, *ah*

Raise R (L) foot in fourth in front in preparation. Cut the L (R) backward with the R (L) foot thus displacing the L foot at the same time placing the weight of the body on the R foot, raising L foot in rear with straight knee (ct. 1). Cut R (L) forward with L (R) foot (ct. 2).

This may be done forward and backward, diagonally forward and backward, and sideward right and left alternately. Take one cut for every count.

ROCKING STEP. Music: 2/4 or 6/8 time. Counts 1, 2, or 1, *ah*, 2, *ah*

Fall onto R (L) foot in fourth in front and raise L (R) in rear (ct. 1), fall onto L (R) foot in fourth in rear and raise R (L) in front (ct. 2). The body is inclined slightly forward and backward in a rocking motion. Take one rock forward and one rock backward for every measure.

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ENGAÑO with a CLOSE

MODERATO

ENGAÑO with a CLOSE. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures).

Step R (L) foot in second position (cts. 1, 2), step L (R) across the R (L) foot in front (ct. 3). Step R (L) foot in second position (ct. 1), close L (R) to R (L) foot in first (cts. 2, 3). Do not put weight on the L (R) foot when closing on counts 2. 3. Arms in third or in fourth position, R (L) arm high or one arm in reverse "T" and the other bent forward at shoulder level.

This step originated from the Bicol region.

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ENGAÑO with a WALTZ

ENGAÑO with a WALTZ. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures).

Step R (L) foot in second position (cts. 1, 2), step L (R) across the R (L) foot in front (ct. 3). Step R (L) foot in second position (ct. 1), step L (R) close to R (L) foot (ct. 2), step R (L) in place (ct. 3) (waltz step in place). Arms in third position, R (L) arm high, or one arm in reverse "T" position and the other bent forward at shoulder level, or in fourth position, R (L) arm high.

This step originated from the Bicol region.

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ESPUNTI

MODERATO

"ESPUNTI" STEP. Music: 3/4 time. Count 1, 2, 3 to a measure. (As many measures as required).

TO LEFT:

Starting position—feet in first position. Move the L heel sideward left without lifting the toes (pivoting or pushing on the ball of the L foot) and point R foot sideward right (ct. 1), lift the toe of the L foot and move it sideward left (pivoting or pushing on the heel of the L foot) at the same time point the R foot to fourth position in front (cts. 2, 3). Repeat as many times as required.

This may be done also by pointing sideward for two counts and pointing forward for one count.

TO RIGHT:

Repeat above starting with the other foot moving to sideward right. Pivot on the R foot and point with the L foot.

This step originated from the Visayan region.

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GALOP STEP

ALLEGRETTO

GALOP STEP. Music: 2/4 time. Counts 1, *ah*, 2, *ah*.

(1) Step R (L) foot in fourth in front (ct. 1) and cut the R (L) foot with the L (R) thus displacing it and at the same time taking the weight of the body with the L (R) foot (ct. *ah*). There are two galops to one measure. This is executed with one foot leading and may be done in any direction.

(2) The same movements as (2) on page 20.

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GALOP STEP

ALLEGRETTO R. REYES

GALOP STEP. Music: 6/8 time. Counts 1, *ah*, 2, *ah*.

(1) The same movement as (1) on page 19.

(2) Step R (L) foot in second position (ct. 1), cut R (L) with the L foot (ct. *ah*). There are two galop steps to one measure. This may be done in any direction, one foot leading.

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HABANERA STEP

MODERATO

HABANERA STEP. Music: 2/4 time. Counts 1, 2, *and*.

Step R (L) in fourth in front (ct. 1), step L (R) close to R (L) in first position (ct. 2), step R (L) in place (ct. *and*). This may be executed in any direction.

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HAPLIK STEP

ALLEGRETTO

"HAPLIK" STEP. Music: 2/4 time. Count 1, 2, or 1, *and*, 2 to a measure (8 measures).

(a) Take two steps forward (R, L) (cts. 1, 2). ..... 1 M
(b) Hop on L, raise the R knee in front and swing the R foot to left (ct. 1), hop again on the L and swing the R foot obliquely forward right (ct. 2). ..... 1 M
(c) Make a three-step turn right in place, starting with the R foot (cts. 1, and, 2). 1 M
(d) Repeat (b), hopping on the R and swinging the L foot. ..... 1 M
(e) Repeat (c), turning left, starting with the L foot. ..... 1 M
(f) Repeat (b). ..... 1 M
(g) Take two steps backward (R, L) (cts. 1, 2). ..... 1 M
(h) Close R to L foot in first position (ct. 1), pause (ct. 2). ..... 1 M

This step originated from the Visayan region.

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HEEL AND TOE CHANGE STEP

ALLEGRETTO

T. LAMUG

HEEL AND TOE CHANGE STEP. Music: 2/4 time. Counts 1, 2, 1, *and*, 2 (2 measures).

Place the R (L) heel in fourth in front (ct. 1), touch the R (L) toe in rear (ct. 2). Take one change step forward, starting with the R (L) foot (cts. 1, *and*, 2). This may be executed forward and backward and in oblique directions.

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ITIK-ITIK STEP

MODERATO

"ITIK-ITIK" STEP. Music: 3/4 time.

(1) *Step, Ball-close, Ball-close.* counts 1, 2, *and*, 3.

Step L (R) forward (ct. 1), raise the heel of the L (R) foot and slide the R (L) close to the L (R) in fifth or in third position in rear (ct. 2), small step forward on the ball of the L (R) foot (ct. *and*) and slide R (L) close to L (R) in third position in rear (ct. 3). This step is done with one foot leading, going forward.

(2) *Heel, Close-ball, Close.* Counts 1, 2, *and*, 3.

Step with the L (R) heel forward (ct. 1), slide the R (L) close to the L (R) in fifth or third position in rear (ct. 2), small step forward with the ball of the L (R) foot (ct. *and*), slide the R (L) close to the L (R) in fifth or third position in rear (ct. 3). This is done with one foot leading, going forward.

(3) *Step, Heel-close, Ball-close.* Counts 1, 2, *and*, 3, *and*.

Step L (R) forward (ct. 1), step forward on the heel of the R (L) foot (ct. 2), slide the L (R) close to the R (L) in fifth or third position in rear (ct. *and*), small step forward on the ball of the R (L) foot (ct. 3), slide the L (R) to close with the R (L) in fifth or third position in rear (ct. *and*). This is done with alternate foot, going to any direction.

(4) *Step, Slide-close, Slide-close.* Counts 1, 2, 3.

Small step R (L) forward and twist body slightly to right (left) (ct. 1), bring the L (R) foot in fourth in front and slide backward with the ball and simultaneously with a spring, slide R (L) forward to close with the L (R) in first (ct. 2), repeat ct. 2 (ct. 3). The L (R) foot bears no weight on cts. 2, 3. This step is done with alternate foot, going to any direction.

(5) *Cross-step, Slide-close, Slide-close.* Counts 1, 2, 3.

Same as No. 4, except that the step on ct. 1 is done across the other foot in front.

(6) *Cross-step, Slide-close, Cross-step, Slide-close, Cross-Step.*
Counts 1, *and*, 2, *and*, 3.

Step R (L) across L (R) in front (ct. 1), slide with ball of L (R) foot close to heel of R (L) foot (ct. *and*), short slide or small step with R (L) foot sideward left (right) across L (R) in front (ct. 2), repeat ct. *and* (ct. *and*), short slide or small step with R (L) foot sideward left (right) across L (R) in front (ct. 3).

Note: The knee of the closing or sliding foot in rear remains straight. There are many more variations of this step found in Surigao where the dance was discovered.

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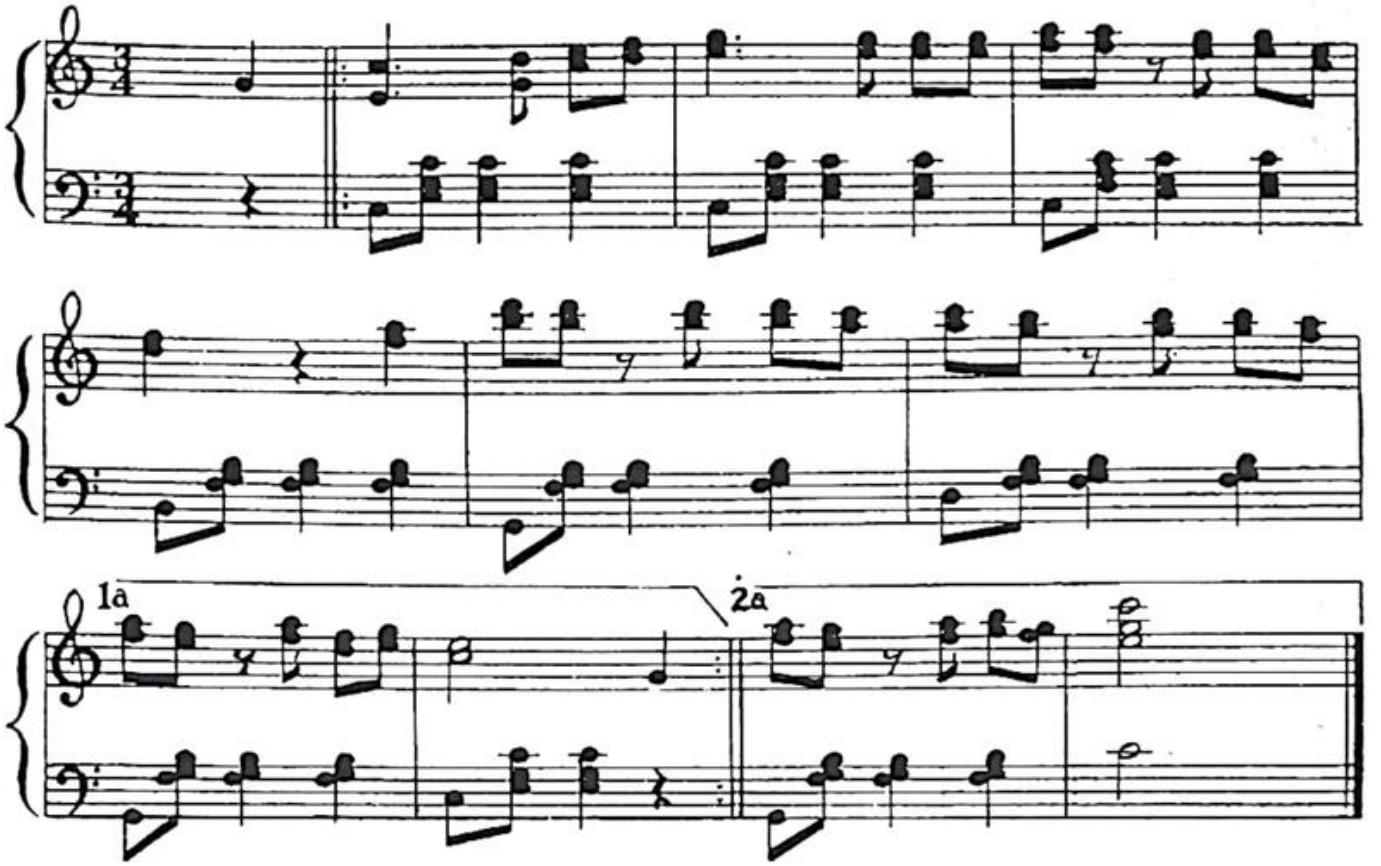
KURADANG STEP

MODERATO



"KURADANG" STEP. Music: 3/4 time. Count 1, *and*, 2, 3, to a measure (2 measures).

Change step obliquely forward R (L) (cts. 1, *and*, 2), step L (R) across the R (L) in front (ct. 3), change step obliquely backward R (L) (cts. 1, *and*, 2), point L (R) in front (ct. 3).

This step originated from the Visayan region.

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MAZURKA

MODERATO

MAZURKA STEP. Music: 3/4 time. Counts 1, 2, 3.

Slide R (L) foot in second (ct. 1), cut R (L) sideward with the L (R) foot (ct. 2), hop on the L (R) foot and beat in rear or in front the R (L) foot close to the ankle of the L (R) foot (ct. 3). This step may be executed forward, obliquely forward, sideward or going around also with one foot leading.

Note: It is most important that the cut be finished with an absolutely straight knee in order that the final action may bring out the knee-bent position.

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MINCING STEP
KORRITI STEP

ALLEGRETTO

MINCING STEP. Music: 2/4 time. Count 1, 2, or 1, *and*, 2, *and* or 1, *ah*, *and*, *ah*, 2, *ah*, *and*, *ah*, to a measure (as many measures as required).

Starting position: R (L) foot in fifth position in front, heels slightly raised or with the leading foot flat on the floor Execute tiny steps sideward right (left) as many times as necessary. It may be done with a one, two or four tiny steps in one count. This may be done also forward and backward.

In non-Christian dances the mincing step is usually done with both feet flat on the floor or the heel of rear foot slightly raised.

KORRITI STEP. Music: 2/4 time. Count 1, *and*, 2, *and* to a measure (as many measures as required).

Starting position: R (L) foot across in front of L (R), heel of L (R) foot slightly raised. Execute tiny steps sideward left (right) as many times as required. Take four steps for every measure (cts. 1, *and*, 2, *and*). Going sideward left, R foot is across L in front and trunk is slightly bent to right side. Going sideward right, L foot is across in front and bend trunk slightly to left.

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MINCING STEP
KORRITI STEP

ALLEGRETTO

MINCING STEP. Music: 3/4 time. Count 1, 2, 3, or 1, *and*, 2, *and*, 3, *and* or 1, *ah*, *and*, *ah*, 2, *ah*, *and*, *ah*, 3, *ah*, *and*, *ah* to a measure. (as many measures as required).

The same movements as on page 27.

KORRITI STEP. Music: 3/4 time. Count 1, *and*, 2, *and*, 3, *and* to a measure (as many measures as required).

The same movement as on page 27.

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MUDANSA STEP

MODERATO

MUDANSA STEP. Music: 3/4 time. Count 1, 2, 3, to a measure (16 measures).

(a) Step R (L) obliquely forward right and at the same time face half-right (half-left) (ct. 1), brush L (R) heel obliquely forward right (left) (ct. 2), step on the L (R) heel obliquely forward right (left) (ct. 3). Step R (L) close to L (R) heel (ct. 1), brush L (R) heel obliquely forward right (left) (ct. 2), step on the L (R) heel obliquely forward right (left) (ct. 3). Step R (L) close to L (R) heel (ct. 1), brush L (R) heel forward (cts. 2. 3). ..... 3 M

(b) Repeat (a) three more times, starting L, R, L (R, L, R) and facing obliquely left, right, left (right, left, right). ..... 9 M

(c) Take two waltz steps backward R, L (L, R). ..... 2 M

(d) Waltz turn right (left) to starting place (use two waltz steps). ..... 2 M

For girl, L (R) hand on waist and R (L) hand holding skirt. For boy, both hands on waist. This step starts with the same foot always, but if desired to start with alternate foot, omit the last step and pause only on count 3 of the sixteenth measure.

This step originated from the Ilocos region

Scanned with CamScanner

PAPURI STEP

MODERATO

"PAPURI" STEP. Music: 3/4 time. Count 1, 2, 3 to a measure. (4 measures).

(a) Step R (L) foot in second position (cts. 1, 2), step the L (R) sideward right (left) across the R (L) in front (ct. 3). Point R (L) foot sideward left (right) across the L (R) in front (cts. 1, 2, 3). ..... 2 M

(b) Repeat (a) once more putting the weight of the body on the R (L) foot on the last three counts, or on ct. 3 of the second measure ..... 2 M

This step originated from the Tagalog region.

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PASO ESPAÑOL

MODERATO

"PASO ESPAÑOL" Music: 3/4 time. Count 1, 2, 3 to a measure. (4 measures).

(a) Waltz balance forward R (cts. 1, 2, 3). Waltz balance backward L (cts. 1, 2, 3). ..... 2 M

(b) Step-brush-swing-hop forward R (cts. 1, 2, 3) and the same with the L foot (cts. 1, 2, 3). ..... 2 M

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PLAIN POLKA

ANDANTINO

PLAIN POLKA. Music: 2/4 time. Counts 1, *and*, 2, *and* (1 measure).

Step L (R) foot in fourth in front (ct. 1), step R (L) close to L (R) foot in third in rear (ct. *and*), step L (R) in fourth in front (ct. 2), pause (ct. *and*). Bend the body to the same direction of the step. This may be executed in any direction.

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HEEL AND TOE POLKA

ANDANTINO

HEEL AND TOE POLKA. Music: 2/4 time. Counts 1, 2, 1, *and*, 2, *and* (2 measures).

Place the L (R) heel in fourth in front (ct. 1), touch the L (R) toe in fourth in rear (ct. 2). Take one plain polka step forward, starting with the L (R) foot (cts. 1, *and*, 2, *and*). This may be executed forward and backward and in oblique directions.

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HOP POLKA

ALLEGRETTO

HOP POLKA. Music: 2/4 time. Counts 1, *and*, 2, *and* (1 measure).

It is a plain polka preceded by a hop before the first count of the music. The hop may be designated in the music by a grace note. Execute the step in the same manner as the plain polka

Hop on the L (R) foot and step R (L) forward (ct. 1), step L (R) close to R (L) in third in rear (ct. *and*), step R (L) foot forward (ct. 2) and pause (ct. *and*). This may be executed in any direction

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SLIDE POLKA

ANDANTINO

SLIDE OR GLIDE POLKA. Music: 2/4 time. Count 1, *and*, 2, *and* to a measure (2 measures).

Take two slide steps forward and a plain polka: Slide L (R) foot in fourth in front (ct. 1), close R (L) to L (R) foot in third in rear (ct. *and*), slide R (L) foot in fourth in front (ct. 2), close L (R) foot in third in rear (ct. *and*). Take one plain polka forward starting with the L (R) foot (cts. 1, *and*, 2, *and*). This may be executed in any direction.

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REDOBA STEP

ALLEGRETTO

REDOBA STEP. Music: 3/4 time. Counts 1, 2, 3.

Slide R (L) foot in second position (ct. 1), cut R (L) foot sideward with the L (R) (ct. 2), cut L (R) with the R (L) foot and raise the L (R) foot in rear of the R (L) knee (ct. 3).

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SAGAMANTICA STEP

SAGAMANTICA STEP. Music: 3/4 time. Count 1, 2, 3 to a measure (4 measures).

Step R (L) forward (ct. 1) close L (R) to R (L) (cts. 2, 3), step L (R) forward (ct. 1), close R (L) to L (R) (cts. 2, 3). Step R (L) backward (ct. 1), close L (R) to R (L) (cts. 2, 3). Raise L (R) foot in front with knee straight (ct. 1), place L (R) heel in front (cts. 2, 3).

This step originated from the Ilocos region.

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SANGIG STEP

MODERATO

SANGIG STEP. Music: 3/4 time. Counts 1, 2, 3.

Step R (L) foot sideward (ct. 1), step L (R) close to R (L) in first position (ct. 2), foot circle inward in the air with R (L) foot (ct. 3). This step starts always with the same foot. It originated from the Visayan region.

SHUFFLING STEP

ALLEGRETTO

SHUFFLING STEP. Music: 2/4. Count 1, *and*, 2, *and* or 1, *ah*, *and*, *ah*, 2, *ah*, *and*, *ah* to a measure (as many measures as required).

Execute tiny sliding steps on the balls of the feet as many times as required. This is usually done forward.

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SHUFFLING STEP

ALLEGRETTO

SHUFFLING STEP. Music: 3/4 time. Count 1, *and*, 2, *and*, 3, *and* or 1, *ah*, *and*, *ah*, 2, *ah*, *and*, *ah*, 3, *ah*, *and*, *ah*, to a measure (as many measures as required).

The same movements as on page 38.

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SKIP STEP

ALLEGRETTO

SKIP STEP. Music: 2/4 time. Counts 1, *ah*, 2, *ah*.

Step R (L) in fourth in front (ct. 1), hop on R (L) in place (ct. *ah*).
There are two skips to a measure in 2/4 time. This is executed in any direction.

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SKIP STEP

ALLEGRETTO

SKIP STEP. Music: 6/8 time. Count 1, *ah*, 2, *ah*.

Step L (R) in fourth in front (ct. 1), hop on L (R) in place (ct. *ah*). There are two skip steps to one measure. It may be executed in any direction.

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SLIDE STEP

SLIDE STEP. Music: 2/4 time. Counts 1, 2 or 1, *and*, 2, *and*.

(1) Slide or glide R (L) in fourth position in front (ct. 1), close L (R) to R (L) foot in third position in rear or in first position (ct. 2). This may be executed in any direction, or

(2) Slide or glide R (L) in second position (ct. 1), step L(R) close to R (L) foot in first position (ct. *and*). This is not common in Philippine dances

Note: When executed sideward, one foot leads, i.e., R foot leads when moving sideward right and L foot leads when moving sideward left

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SLIDE STEP

MODERATO

SLIDE STEP. Music: 3/4 time. Counts 1, 2, 3.

(1) Slide or glide R (L) foot in fourth position in front (cts. 1, 2), close L (R) to R (L) foot in third position in rear (ct. 3). This may be executed in any direction, or

(2) Slide or glide R (L) foot in fourth in front (ct. 1), close L (R) to R (L) foot in third in rear (cts. 2, 3). This may be executed in any direction.

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STEP - HOP

MODERATO

STEP-HOP. Music: 2/4 time. Counts 1, 2.

Step L (R) foot in fourth in front (ct. 1), hop on the same foot and raise the R (L) foot in front or in rear (ct. 2). This may be executed in any direction.

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STEP - HOP

MODERATO

STEP-HOP. Music: 3/4 time. Counts 1, 2, 3.

Step L (R) foot in fourth in front (cts. 1, 2), hop on the same foot and raise the R (L) foot in front or in rear (ct. 3). This may be executed in any direction.

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STEP - POINT

MODERATO

STEP-POINT. Music: 2/4 time. Counts 1, 2.

(1) Step R (L) foot in fourth in front (ct. 1), point L (R) in fourth in front (ct. 2). This step is executed in all directions. The pointing is always done in front.

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STEP - POINT

MODERATO

STEP-POINT. Music: 3/4 time. Counts 1, 2, 3.

(1) Step R (L) foot in fourth in front (ct. 1), point L (R) in fourth in front (cts. 2, 3), or

(2) Step R (L) foot in fourth in front (cts. 1, 2), point L (R) in fourth in front (ct. 3).

This step is executed in all directions. The pointing is always done in front.

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STEP - SWING

MODERATO

STEP-SWING. Music: 2/4 time. Counts 1, 2.

Step R (L) foot in second position (ct. 1), swing the L (R) foot in fourth in front or across the R (L) in front (ct. 2). The raised foot is pointed downward or in natural position and the knee is straight or slightly bent. This is done in any direction.

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STEP - SWING

STEP-SWING. Music: 3/4 time. Counts 1, 2, 3.

(1) Step R (L) foot in second position (ct. 1), swing the L (R) across the R (L) in front (cts. 2, 3), or

(2) Step R (L) foot in second position (cts. 1, 2), swing the L (R) across the R (L) in front (ct 3)

This step may be done in any direction.

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STEP - SWING - HOP

MODERATO

STEP-SWING-HOP. Music: 3/4 time. Counts 1, 2, 3.

Step R (L) foot in fourth in front (ct. 1), raise the L (R) knee in front (ct. 2), hop on the R (L) foot at the same time swinging the L (R) foot outward (obliquely forward-left or right) (ct. 3). This may be executed in any direction.

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STEP - BRUSH - SWING - HOP

MODERATO

STEP-BRUSH-SWING-HOP. Music: 3/4 time. Counts 1, 2, 3.

Step R (L) foot in fourth in front (ct. 1), brush L (R) foot forward and swing it across the R (L) in front (ct. 2), hop on the R (L) (ct. 3). This may be executed in any direction.

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SWAY BALANCE with a POINT

MODERATO

SWAY BALANCE with a POINT. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures).

(a) Step R (L) foot obliquely forward right (left) (cts. 1, 2), step L (R) across the R (L) foot in front (ct. 3). ..... 1 M

(b) Step R (L) obliquely backward right (left) (ct. 1), point L (R) in fourth in front (cts. 2, 3). ..... 1 M

Arms in fourth position R (L) arm high. *Kumintang* R (L) hand when pointing with the L (R) foot on cts. 2, 3 of the second measure.

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SWAY BALANCE with a BRUSH

MODERATO

SWAY BALANCE with a BRUSH. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures)

(a) Repeat the same movements as in *sway balance with a point* (a) (cts. 1, 2, 3).

(b) Step R (L) obliquely backward right (ct. 1), brush L (R) foot forward (cts. 2, 3). The same arm movements as in *sway balance with a point.*

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SWAY BALANCE with a CLOSE

MODERATO

SWAY BALANCE with a CLOSE. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures).

(a) Repeat the same movements as in *sway balance with a point* (a) (cts. 1, 2, 3).

(b) Step R (L) obliquely backward right (ct. 1), close L (R) to R (L) in first or third position in front with the L (R) heel raised (cts. 2, 3). The same arm movements as in *sway balance with a point.*

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SWAY BALANCE with a HOP
SWAY BALANCE with a WALTZ

MODERATO

SWAY BALANCE with a HOP. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures).

(a) Repeat the same movements as in *sway balance with a point* (a) (cts. 1, 2, 3).

(b) Step R (L) obliquely backward right (left) (ct. 1), raise L (R) foot across the R (L) in front (ct. 2), hop on the R (L) foot (ct. 3). The same arm movements as in *sway balance with a point.*

SWAY BALANCE with a WALTZ. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures).

(a) Repeat the same movements as in *sway balance with a point* (a) (cts. 1, 2, 3).

(b) Step R (L) obliquely backward right (ct. 1), step L (R) close to R (L) (ct. 2), step R (L) in place (ct. 3). The same arm movements as in *sway balance with a point.*

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SWAY BALANCE with a RAISE

MODERATO

SWAY BALANCE with a RAISE. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures)

(a) Repeat the same movements as in *sway balance with a point* (a) (cts. 1, 2, 3).

(b) Step R (L) obliquely backward right (left) (ct. 1), raise L (R) knee in front (cts. 2, 3). Bend body slightly forward on ct. 1, and raise gradually upward to erect position on cts. 2, 3. Open arms sideward at shoulder level on the first three counts (cts 1, 2, 3), bend forearms forward and bring hands close to chest on the next three counts (cts. 1, 2, 3), or arms in fourth position, R (L) arm high. If desired, forearm turns may be done on the second measure.

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DOUBLE SWAY BALANCE

MODERATO

DOUBLE SWAY BALANCE STEP. Music: 3/4 time. Count 1, 2, 3 to a measure (4 measures).

(a) Repeat the same movements in *sway balance with a point* (a and b) with the same arm movements (2 measures).

(b) Step L (R) sideward right (left) across R (L) foot in front (cts. 1, 2), step R (L) foot in second position (ct. 3).

(c) Point L (R) in fourth in front (cts. 1, 2, 3). Girls holding their skirts, boys' hands on waists for the last two measures (b and c).

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THREE STEPS and POINT

MODERATO

THREE STEPS and POINT (BRUSH OR STAMP). Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures).

Starting with the R (L) foot, take three steps sideward right (left) (cts. 1, 2, 3), point (brush or stamp) L (R) foot in fourth position in front (cts. 1, 2, 3). This may be done also forward, backward and in oblique directions. Brush free foot forward or stamp close to the other foot.

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TOUCH STEP

ALLEGRETTO (1)
ALLEGRO (2)

TOUCH STEP. Music: 2/4 time: Counts 1, 2.

(1) Point R (L) foot in fourth in front (ct. 1), step R (L) close to L (R) in first position (ct. 2). This is commonly done in front, or

(2) Hop on L (R) and point R (L) foot in fourth in front (ct. 1), with a spring reverse the position of the feet (ct. 2), that is, pointing the L (R) in front and the R (L) taking the weight of the body. This is taking one count for every change of position of the feet. This may be done also moving forward and backward.

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TOUCH STEP

MODERATO

TOUCH STEP. Music: 3/4 time. Counts 1, 2, 3.

(1) Point R (L) foot in fourth in front (ct. 1), step R (L) close to L (R) in first position (cts. 2, 3). This commonly done in front.

(2) Point R (L) foot in fourth in front (cts. 1, 2), step R (L) close to L (R) in first position (ct. 3). This is commonly done this way and in front.

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CHANGE - STEP TURN
FOUR-STEP TURN in PLACE

MODERATO

CHANGE-STEP TURN. Music: 2/4 time. Count 1, *and,* 2 to a measure (1, 2 or 4 measures).

(1) If a moderate turn is desired, execute two change steps (R, L or L, R) around clockwise (to right) or counterclockwise (to left) (2 M).

(2) If a fast turn is desired, execute only one change step to make a complete turn either to left or right (1 M).

(3) If a slow turn is desired, execute four change steps to make one complete turn either to right or left (4 M).

Note: This step may be done in place or moving.

FOUR-STEP TURN in PLACE. Music 2/4 time. Count 1, 2, to a measure (2 measures).

Execute four steps in place turning right or left (cts. 1, 2, 1, 2). Start with R foot when turning right and with L foot when turning left.

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CROSS - STEP TURN
CROSS TURN

MODERATO

CROSS-STEP TURN. Music: 3/4 time. Count 1, 2, 3 to a measure (1 or 2 measures).

Step R (L) foot in second position (ct. 1), cross the L (R) in front of the R (L), rise on toes of both feet and make a complete turn pivoting on the balls of the feet, to right (left) (ct. 2), lower heels and finish the turn with the R (L) foot in fifth position in front or with feet close together (ct. 3). Pause (cts. 1, 2, 3). This may be done without a pause, in one measure.

CROSS TURN. Music: 3/4 time. Count 1, 2, 3 to a measure (1 or 2 measures).

Cross R (L) foot in front of L (R) (ct. 1), turn left (right) pivoting on the balls of the feet (ct. 2), lower heels down (ct. 3). Pause (cts. 1, 2, 3). This may be done without a pause, in one measure.

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PIVOT TURN
KORRITI-STEP TURN

MODERATO

PIVOT TURN. Music: 2/4 time. Count 1, *and*, 2, *and* to a measure (2 measures).

(a) Step R (L) foot in fourth in front (or a little close to fifth position) and bend the R knee slightly (ct. 1), execute a quarter-turn right (left) with a push on the ball of the L (R) foot (heel of the L (R) foot is raised) and raise the R (L) foot slightly off the floor (ct. *and*) Repeat all once more (cts. 2, *and*).

(b) Repeat all (a) (cts. 1, *and*, 2, *and*). Finish facing same direction as in the starting position.

This step is also executed with both feet flat on the floor.

KORRITI-STEP TURN. Music 2/4 time. Count 1, *and*, 2, *and* to a measure. (2 or 4 measures).

With R (L) across L (R) in front, execute *korriti* steps (4 steps to a measure) turning left (right) in place.

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PIVOT TURN with a POINT

MODERATO

PIVOT TURN with a POINT. Music: 3/4 time. Count 1, 2, 3 to a measure.

TO RIGHT OR CLOCKWISE (4 measures).

Weight of the body on the L foot. Pivot on L heel to face right and point R foot obliquely forward (cts. 1, 2), point R close to L foot in first position (ct. 3). Pivot on the L heel making a quarter-turn right and at the same time pointing R foot obliquely forward (cts. 1, 2), point R close to L foot in first position (ct. 3). Repeat twice more until a full turn is made. Finish facing front. To reverse the turn put weight on the R foot on ct. 3 of the fourth measure.

TO LEFT OR COUNTERCLOCKWISE (4 measures).
Repeat the same movements pointing with the L foot and pivoting on the R heel.

Note: This step may be done also in this manner — take one count for pointing in front and two counts for pointing close to the other foot. Always pivot on the heel to make the turn smooth.

The turn may be done also in eight points for eight measures.

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PIVOT TURN with "SAROK" and POINT

PIVOT TURN with "SAROK" and POINT. Music: 3/4 time. Count 1, 2, 3 to a measure (4 measures).

"Sarok" with R (L) foot across L (R) in front (cts. 1, 2), point R (L) foot close to L (R) in first position (ct. 3). Proceed as in pivot turn with a point (3 M). This may be done also in eight measures.

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SLIDE TURN
BRUSH - STEP TURN

MODERATO

SLIDE TURN or "PIANG-PIANG". Music: 3/4 time. Count 1, 2, 3 to a measure (4 measures).

(a) Step R (L) foot in second position at the same time making a quarter-turn right (left) (ct. 1), slide the L (R) foot forward (ct. 2), and slide it backward continuously close to the R (L) in first position putting weight of the body on it at the end of the slide (ct. 3) (1 M). The slide is made on the ball or toes of the L (R) foot.

(b) Repeat (a) three more times making a quarter-turn every measure (3 M).

Note: This may be done also with the sliding foot crossing the other foot in front on counts 2, 3. Put weight on the sliding foot on ct. 3.

"Piang-Piang" is a Visayan term.

BRUSH-STEP TURN may be done in the same manner, but brushing forward on ct. 2 and stepping close to the other foot on ct. 3. The same music may be used. This may be done also in eight measures.

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THREE-STEP TURN
WALTZ TURN

ALLEGRETTO

THREE-STEP TURN. Music: 3/4 time. Count 1, 2, 3 to a measure (2 measures).

Step L (R) foot in second position (ct. 1), turn left (right) about and step R (L) to second (ct. 2), turn left (right) about and step L (R) to second to face front (ct. 3). Close R (L) foot to L (R) foot (ct. 1), pause (cts. 2, 3).

WALTZ TURN. Music: 3/4 time. Count 1, 2, 3 to a measure (1, 2 or 4 measures).

(1) If a moderate turn is desired, take two waltz steps turning around either right or left in place or moving.

(2) If a slow turn is desired, take four waltz steps to make a complete turn left or right.

(3) If a fast turn is desired, take one waltz step to right or left to make a complete turn.

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THREE-STEP TURN in PLACE

LENTO

THREE-STEP TURN in PLACE. Do all the steps in Three-Step Turn with the feet as close as possible together (in first position) (cts. 1, 2, 3) Finish with the feet together (cts. 1, 2, 3).

WHIRL TURN

VIVACE

WHIRL TURN. Music: 2/4 or 3/4 time. Count 1, *ah*, *and*, *ah*, 2 ,*ah*, *and*, *ah* to a measure in 2/4 time and 1, *ah*, *and*, *ah*, 2, *ah*, *and*,*ah*, 3, *ah*, *and*, *ah* to a measure in 3/4 time. (As many measures as required)

Execute fast turns in place with tiny steps to right (or left).

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WALTZ (native)

ALLEGRETTO
MODERATO

WALTZ STEP. Music: 3/4 time. Counts 1, 2, 3.

Step L (R) foot in fourth in front (ct. 1), step R (L) close to L (R) in first or third position in rear (ct. 2), step L (R) in fourth in front (ct. 3).

This may be executed in all directions.

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WALTZ BALANCE

MODERATO

WALTZ BALANCE. Music: 3/4 time. Counts 1, 2, 3.

Step R (L) in fourth or intermediate in front (ct. 1), close L (R) foot to R (L) in first or third position in rear and raise heels (ct. 2), lower heels with the weight of the body on the R (L) foot (ct. 3). The knees are slightly bent before raising the heels. This may be executed forward, backward, obliquely forward and backward, sideward right and left.

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CROSS WALTZ

MODERATO

CROSS WALTZ. Music: 3/4 time. Counts 1, 2, 3.

Step R (L) foot across the L (R) in front and raise slightly the L (R) foot across in rear (ct. 1), step the L (R) close to R (L) in third or fifth position in rear (ct. 2), step R (L) foot in fourth in front (ct. 3). Step on the ball of the rear foot on the second count.

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TORTILLIER

MODERATO

TORTILLIER. Music: 2/4 time. Count 1, 2 or 1, *and*, 2, *and* to a measure (as many measures as required).

PARALLEL TORTILLIER

TRAVELING LEFT

(1) Starting position — feet together, toes pointed forward, both feet flat on the floor. Pivot on heels and turn toes to sideward left (ct. 1), pivot on balls of feet and turn heels to sideward left (ct. 2), and so on.

(2) Start in the same position as in (1). Pivot on heels and turn toes to sideward left (ct. 1), pivot on balls of feet and turn heels to sideward left (ct. *and*). Repeat all (cts. 2, *and*), and so on.

OPPOSITE TORTILLIER

TRAVELING LEFT

(1) Pivot inward on balls of both feet so that toes touch together (ct. 1), pivot on the heel of L and on the ball of the R foot so that heels touch together (ct. 2), pivot on the ball of the L and on the heel of the R so that toes touch together (ct. 1), repeat ct. 2 (ct. 2), and so on.

(2) Pivot inward on balls of both feet so that toes touch together (ct. 1), pivot on the heel of the L and on the ball of the R foot so that heels touch together (ct. *and*), pivot on the ball of the L and on the heel of the R so that toes touch together (ct. 2), repeat ct. *and* (ct. *and*), and so on.

TRAVELING RIGHT

The same movements as above, but reverse direction.

NOTE: This step is found mostly in Non-Christian dances.

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TORTILLIER

MODERATO

TORTILLIER. Music: 3/4 time. Count 1, 2, 3 or 1, *and*, 2, *and*, 3, *and* to a measure (as many measures as required).

PARALLEL TORTILLIER

TRAVELING LEFT

(1) Starting position — feet together, toes pointed forward, both feet flat on the floor. Pivot on the heels and turn toes sideward left (cts. 1, 2), pivot on the balls of the feet and turn heels to sideward left (ct. 3), and so on.

(2) Start in the same position as in (1). Pivot on the heels and turn toes to sideward left (ct. 1), pivot on the balls of the feet and turn heels to sideward left (cts. 2, 3), and so on.

(3) The same starting position as in (1). Pivot on the heels and turn toes to sideward left (ct. 1), pivot on balls of the feet and turn heels to sideward left (ct. *and*). Repeat all twice more (cts. 2, *and*, 3, *and*), and so on.

OPPOSITE TORTILLIER

TRAVELING LEFT

(1) Pivot inward on balls of both feet so that toes touch together (cts. 1, 2), pivot on the heel of L and on the ball of the R so that heels touch together (ct. 3), pivot on the ball of the L and on the heel of the R so that toes touch together (cts. 1, 2), repeat ct. 3 (ct. 3), and so on.

(2) Repeat the same movements as in (1), but giving one count on the first movement and two counts on the second, and so on.

(3) Repeat the same movements as in (1), but giving the following counts for each movement: 1, *and*, 2, *and*, 3, *and*, and so on.

TRAVELING RIGHT

The same movements as above, but reverse direction

NOTE: This step is found mostly in Non-Christian dances

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Steps	Music	Note and Step Patterns and Corresponding Counts
BACUI	3/4	1, 2 — CROSS-POINT R(L); 3 — STEP R(L) | 1, 2 — CROSS-STEP L(R); 3 — STEP R(L) | 1, 2 — CROSS-STEP L(R); 3 — STEP R(L) | 1, 2, 3 — CLOSE L(R) — 4 M
BLEKING	2/4	1 — SPRING L(R) AND HEEL-PLACE R(L); or 1 — HEEL-PLACE R(L); 2 — CLOSE (STEP) R(L) — 1 ct. or 1 M
	3/4	1, 2 — HEEL-PLACE R(L); 3 — CLOSE (STEP) R(L) or 1 — HEEL-PLACE R(L); 2, 3 — CLOSE (STEP) R(L) — 1 M
BRINCOS CON PUNTILLAS	2/4	1 — CROSS-JUMP R(L) in front; and — HOP & CIRCLE L(R) R(L); 2 — STEP & HEEL RAISE R(L) L(R); and — SPRING & POINT R(L) R(L) — 1 M
BRINCOS CON VUELTAS	2/4	1 — CROSS-JUMP R(L) in front; and — HOP & TURN & FOOT CIRCLE L(R) R(L); 2 — STEP & TURN & HEEL RAISE R(L) L(R); and — SPRING & POINT R(L) R(L) — REPEAT SAME NOTE AND STEP PATTERNS — 2 M
CHANGE STEP	2/4	1 — STEP R(L); and — CLOSE L(R); 2 — STEP R(L) — 1 M
CROSS CHANGE STEP	2/4	1 — CROSS-STEP R(L); and — CLOSE L(R); 2 — STEP R(L) — 1 M
CHANGING STEP	2/4	1 — JUMP (ONE FOOT IN FRONT AND THE OTHER IN REAR) R(L) IN FRONT AND L(R) IN REAR — 1 ct.

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Steps	Music	Note and Step Patterns and Corresponding Counts
CHOTIS	4/4	1 BRUSH R(L) · 2 RAISE R(L) · 3 BRUSH R(L) · 4 RAISE R(L) | 1 STEP R(L) · 2 STEP L(R) · 3 STEP R(L) (TURNING) · 4 PAUSE || 2 M
CLOSE STEP	2/4	1 STEP R(L) · 2 CLOSE L(R) || 1 M or
	3/4	1, 2 STEP R(L) · 3 CLOSE L(R) || or 1 STEP R(L) · 2, 3 CLOSE L(R) || 1 M
CONTRA-GANSA	2/4	1 LEAP R(L) · and CROSS-STEP L(R) · 2 STEP R(L) || 1 M
CROSS STEP	3/4	1 STEP R(L) · 2, 3 CROSS & SLIDE OR CROSS & STEP L(R) || 1 M
CUT STEP	2/4	1 CUT OR DISPLACE R(L) WITH L(R) — 1 ct. or
	9/8	1, 2, 3 CUT OR DISPLACE R(L) WITH L(R) — 1 ct.
ENGAÑO WITH A CLOSE	3/4	1, 2 STEP R(L) · 3 CROSS-STEP L(R) | 1 STEP R(L) · 2, 3 CLOSE L(R) || 2 M

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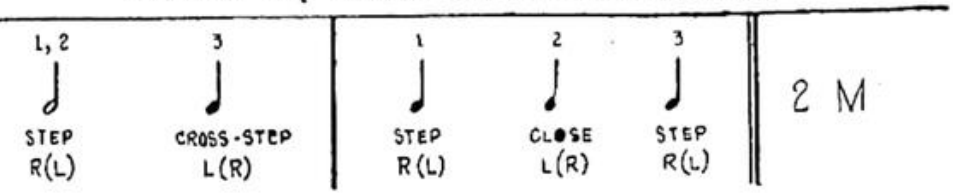
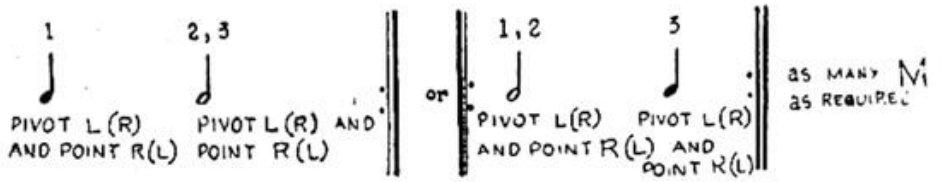
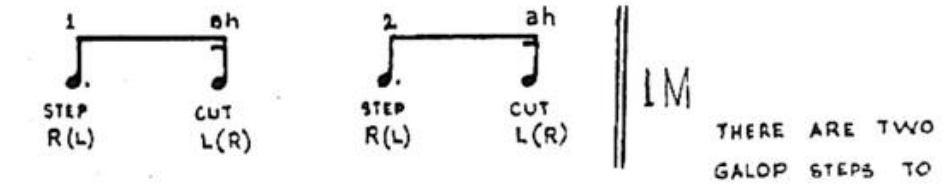
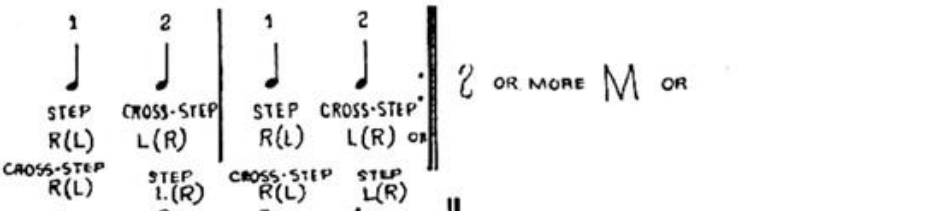
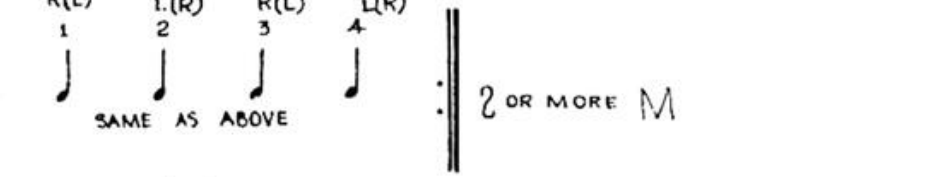
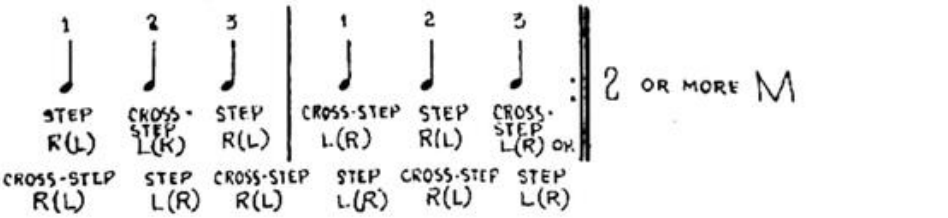
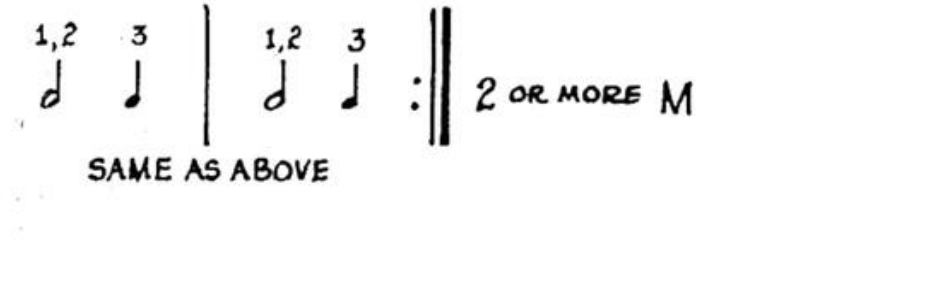
Steps	Music	Note and Step Patterns and Corresponding Counts
ENGAÑO WITH A WALTZ	3/4	
ESPUNTI	3/4	
GALOP	3/4	
	6/8	
GRAPEVINE	2/4	
	4/4	
	3/4	 1 2 3 1 2 3 STEP R(L) CROSS-STEP L(K) STEP R(L) CROSS-STEP L.(R) STEP R(L) CROSS-STEP L(R) OR CROSS-STEP R(L) STEP L(R) CROSS-STEP R(L) STEP L.(R) CROSS-STEP R(L) STEP L(R) 2 OR MORE M
	3/4	

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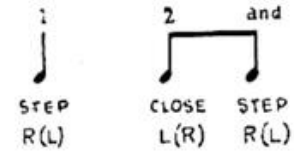
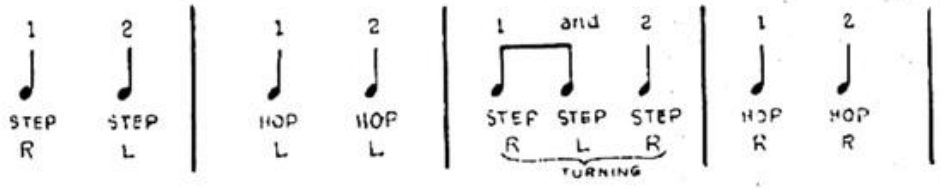
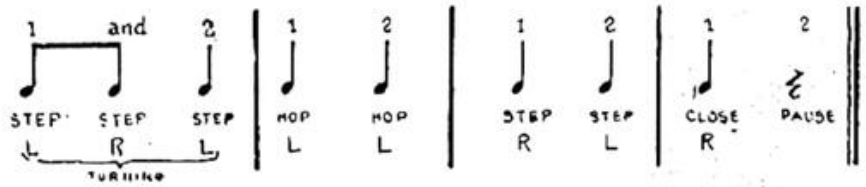
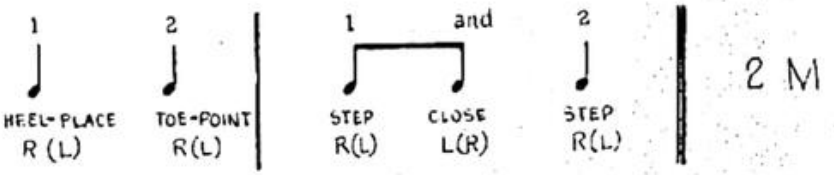
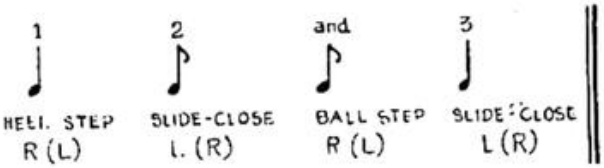
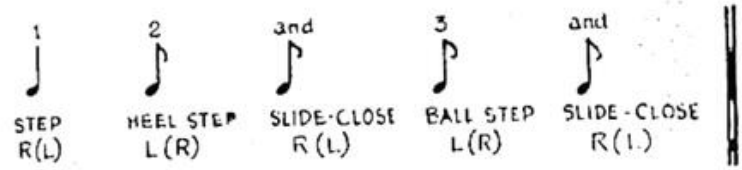
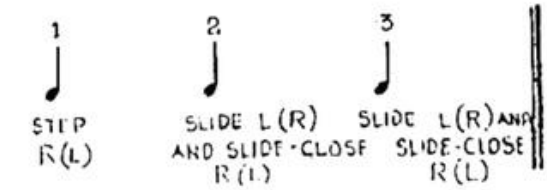
Steps	Music	Note and Step Patterns and Corresponding Counts
HABANERA	2/4	 1 M
HAPLIK	2/4	
		 8 M
HEEL AND TOE CHANGE STEP	2/4	 2 M
ITIK-ITIK NO. 1	3/4	1 M
NO. 2	3/4	 1 M
NO. 3	3/4	 1 M
NO. 4	3/4	 1 M

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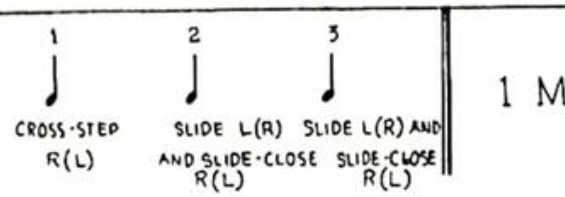
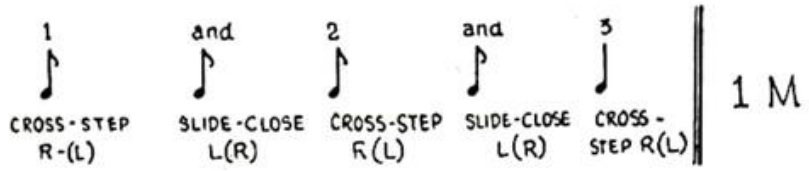
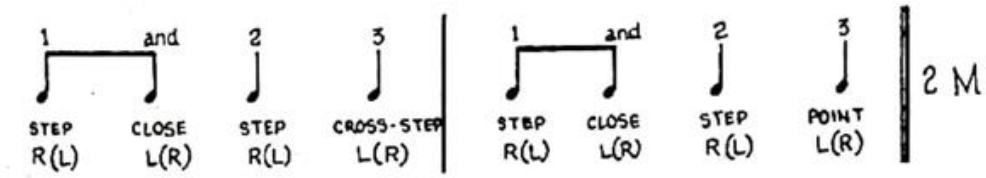
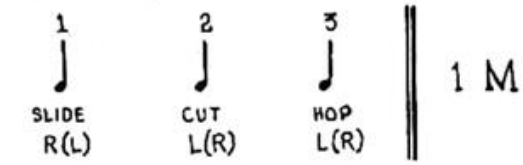
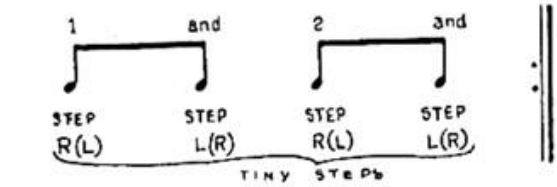
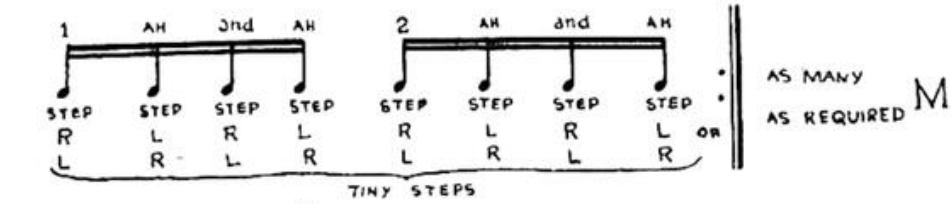
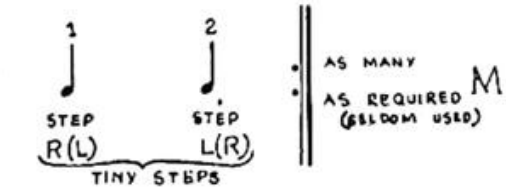
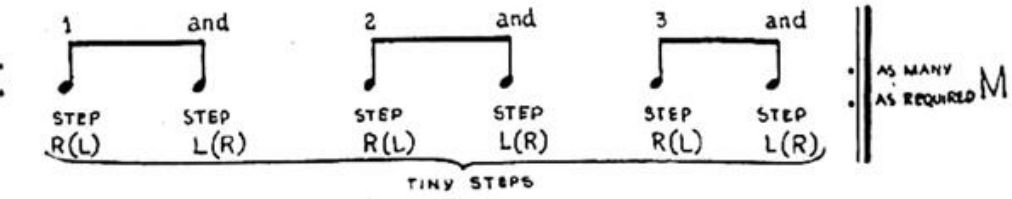
Steps	Music	Note and Step Patterns and Corresponding Counts
NO. 5	3/4	
NO. 6	3/4	
KURADANG	3/4	
MAZURKA	3/4	
MINCING	2/4	
	2/4	
	2/4	
	3/4	

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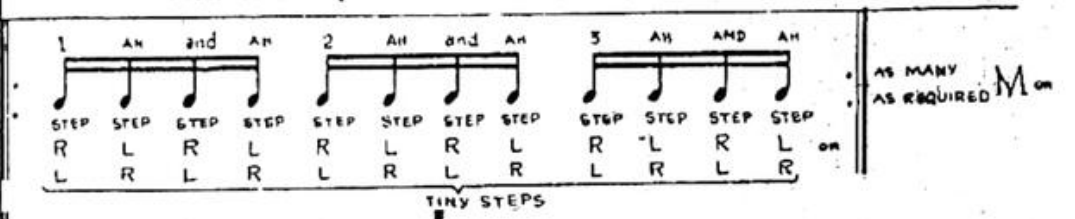
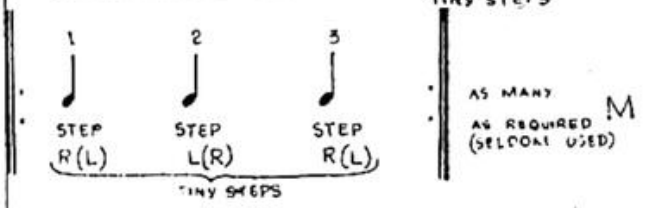
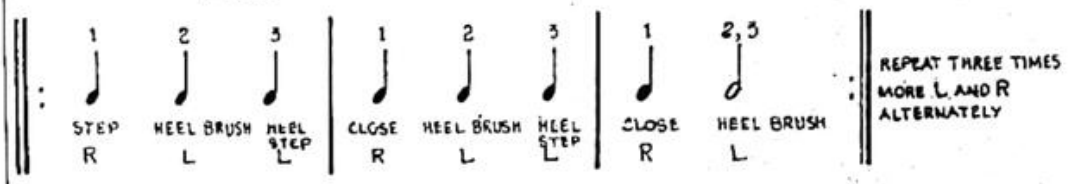
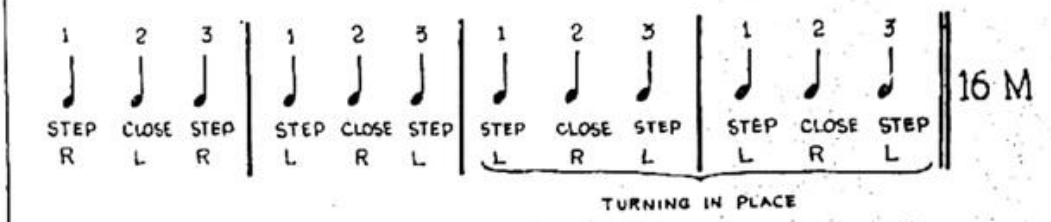
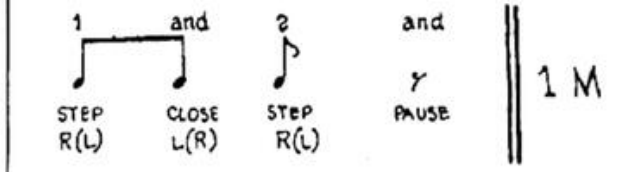
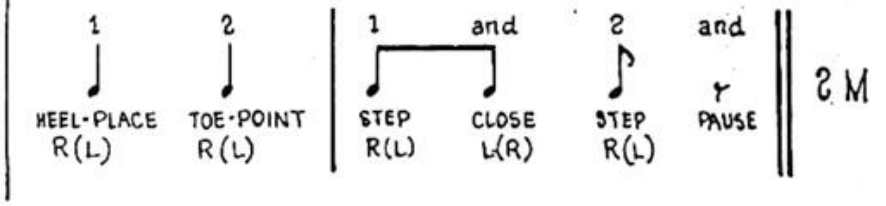
Steps	Music	Note and Step Patterns and Corresponding Counts
	3/4	 1 AH and AH 2 AH and AH 3 AH AND AH STEP STEP STEP STEP STEP STEP STEP STEP STEP STEP STEP STEP R L R L R L R L R L R L L R L R L R L R L R L R TINY STEPS AS MANY AS REQUIRED M or
	3/4	
MUDANSA	3/4	 1 2 3 1 2 3 1 2,3 STEP HEEL BRUSH HEEL STEP CLOSE HEEL BRUSH HEEL STEP CLOSE HEEL BRUSH R L L R L L R L REPEAT THREE TIMES MORE L AND R ALTERNATELY
		
PAPURI	3/4	
PASO ESPAÑOL	3/4	1 2 3 1 2 3 1 2 3 1 2 3 STEP CLOSE L HEELS STEP CLOSE R HEELS STEP BRUSH-SWING HOP STEP BRUSH-SWING HOP R AND HEELS RAISE BOTH DOWN BOTH L AND RAISE HEELS BOTH DOWN BOTH R L R L R L 4 M
PLAIN POLKA (OR POLKA)	2/4	
HEEL and TOE POLKA	2/4	

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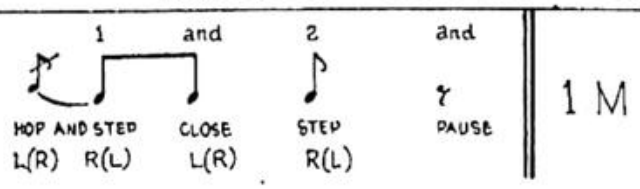
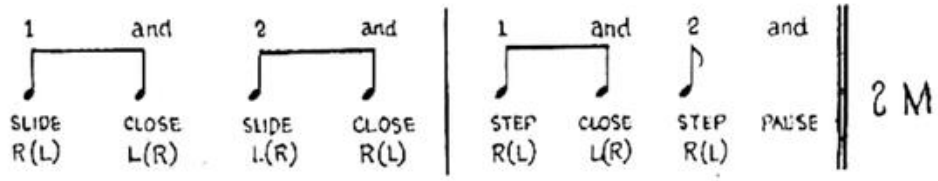
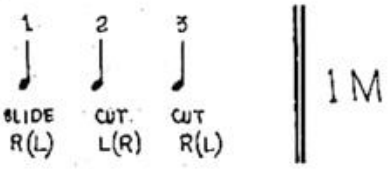
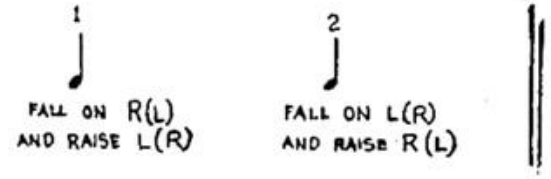
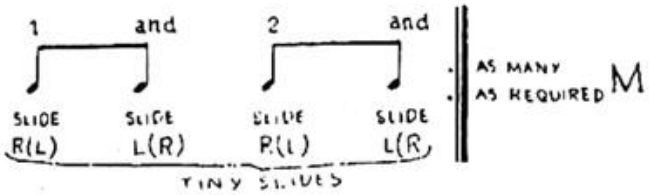
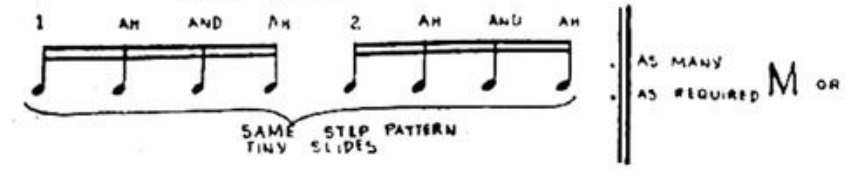
Steps	Music	Note and Step Patterns and Corresponding Counts
HOP POLKA	2/4	
SLIDE POLKA	2/4	
REDOBA	3/4	
ROCKING	2/4	
	6/8	
SAGAMANTICA	3/4	
SHUFFLING	2/4	
	2/4	

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Steps	Music	Note and Step Patterns and Corresponding Counts
	3/4	1 and 2 and 3 and — SLIDE R(L) SLIDE L(R) SLIDE R(L) SLIDE L(R) SLIDE R(L) SLIDE L(R) — TINY SLIDES — AS MANY AS REQUIRED M OR
	3/4	1 AH AND AH 2 AH AND AH 3 AH AND AH — SAME STEP PATTERN TINY SLIDES
SKIP	2/4	1 AH 2 AH — STEP R(L) HOP R(L) STEP L(R) HOP L(R) — 1 M — THERE ARE TWO SKIP STEPS TO ONE M
	6/8	1,2 3 4,5 6 — STEP R(L) HOP R(L) STEP L(R) HOP L(R) — 1 M — THERE ARE TWO SKIP STEPS TO ONE M
SLIDE STEP	2/4	1 2 — SLIDE R(L) CLOSE L(R) — 1 M OR
	3/4	1, 2 3 — SLIDE R(L) CLOSE L(R) — OR — 1 2,3 — SLIDE R(L) CLOSE L(R) — 1 M
STEP-HOP	2/4	1 2 — STEP R(L) HOP R(L) — 1 M
	3/4	1,2 3 — STEP R(L) HOP R(L) — 1 M

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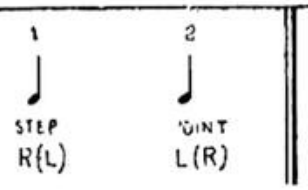
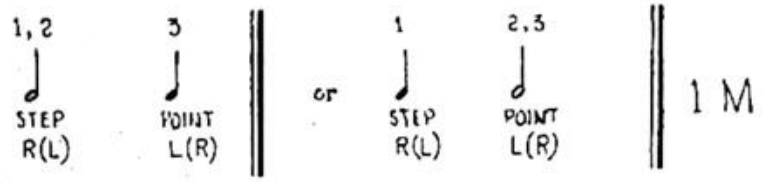
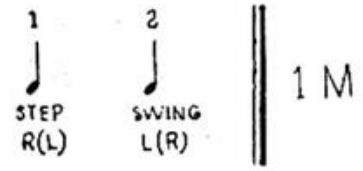
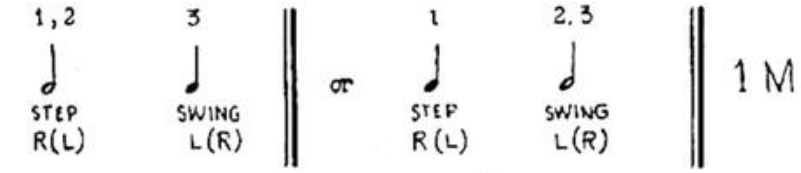
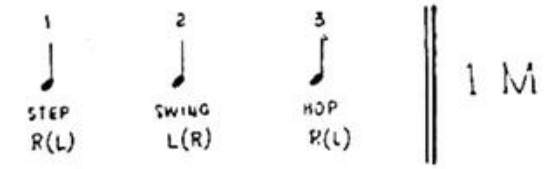
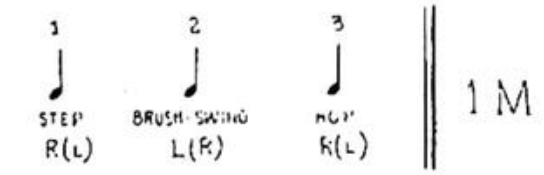
Steps	Music	Note and Step Patterns and Corresponding Counts
STEP-POINT	2/4	
	3/4	
STEP-SWING	2/4	
	3/4	
STEP-SWING-HOP	3/4	
STEP-BRUSH-SWING-HOP	3/4	
SWAY BALANCE WITH A POINT	3/4	
SWAY BALANCE WITH A BRUSH	3/4	

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Steps	Music	Note and Step Patterns and Corresponding Counts
SWAY BALANCE WITH A CLOSE	3/4	1,2 STEP R(L) — 3 CROSS-STEP L(R) — 1 STEP R(L) — 2,3 CLOSE L(R) — 2 M
SWAY BALANCE WITH A HOP	3/4	1,2 STEP R(L) — 3 CROSS-STEP L(R) — 1 STEP R(L) — 2 RAISE L(R) — 3 HOP R(L) — 2 M
SWAY BALANCE WITH A RAISE	3/4	1,2 STEP R(L) — 3 CROSS-STEP L(R) — 1 STEP R(L) — 2,3 RAISE L(R) — 2 M
SWAY BALANCE WITH A WALTZ	3/4	1,2 STEP R(L) — 3 CROSS-STEP L(R) — 1 STEP R(L) — 2 CLOSE L(R) — 3 STEP R(L) — 2 M
DOUBLE SWAY BALANCE	3/4	1,2 STEP R(L) — 3 CROSS-STEP L(R) — 1 STEP R(L) — 2,3 POINT L(R) — 1,2 CROSS-STEP L(R) — 3 STEP R(L) — 1,2,3 POINT L(R) — 4 M
TOUCH STEP	2/4	1 SPRING R(L) AND TOUCH L(R) — or — 1 TOUCH R(L) — 2 CLOSE (STEP) R(L) — 1 ct. OR 1 M
	3/4	1,2 TOUCH R(L) — 3 CLOSE (STEP) R(L) — or — 1 TOUCH R(L) — 2,3 CLOSE (STEP) R(L) — 1 M
TURNS: BRUSH-STEP TURN	3/4	1 STEP R(L) — 2 BRUSH L(R) — 3 STEP L(R) — TURNING IN PLACE — REPEAT THREE TIMES MORE — 4 M

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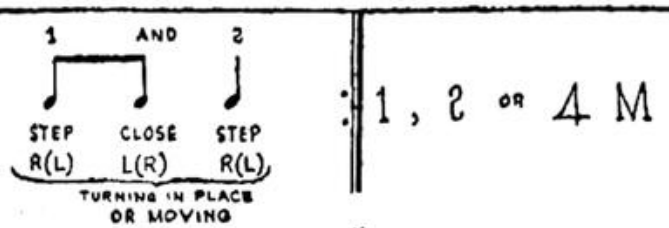
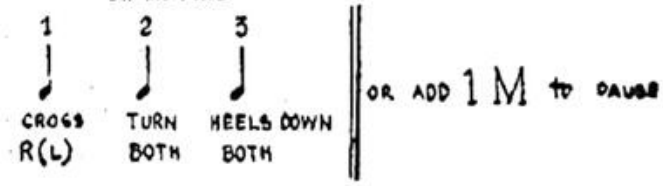
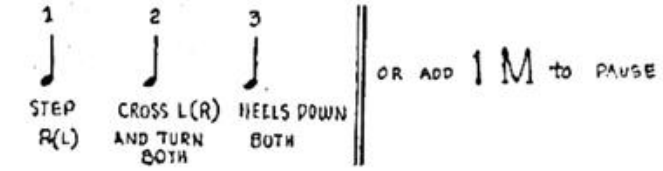
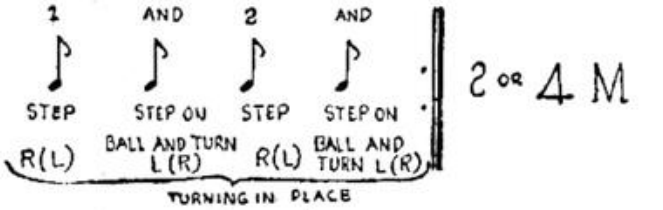
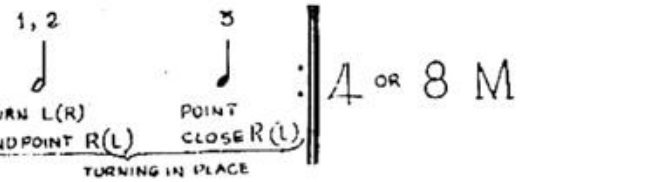
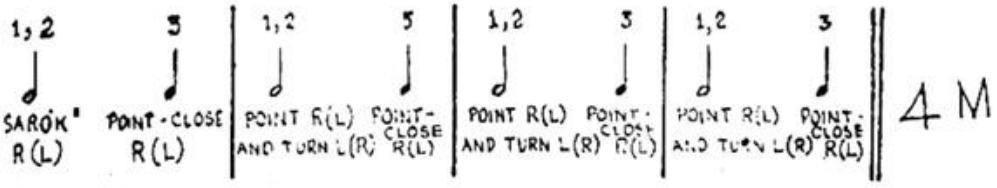
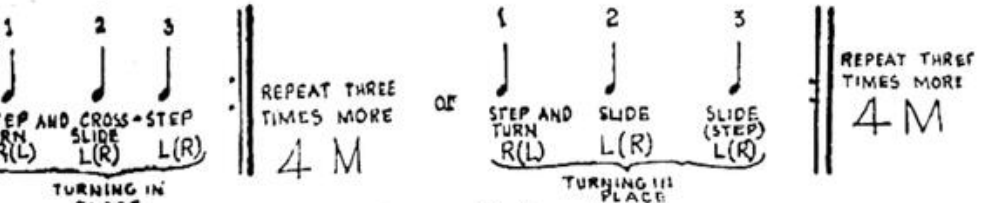
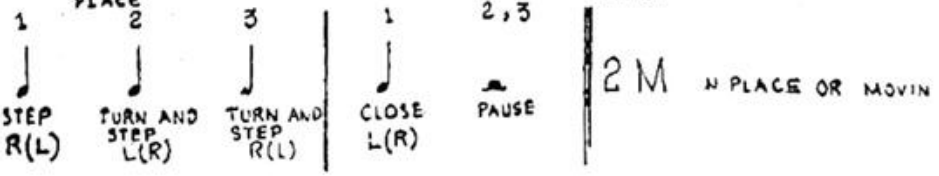
Steps	Music	Note and Step Patterns and Corresponding Counts
CHANGE STEP TURN	3/4	
CROSS TURN	3/4	
CROSS-STEP TURN	3/4	
PIVOT. TURN	3/4	
PIVOT TURN WITH A POINT	3/4	
PIVOT TURN WITH "SAROK" AND POINT	3/4	
SLIDE TURN	3/4	
THREE-STEP TURN	3/4	

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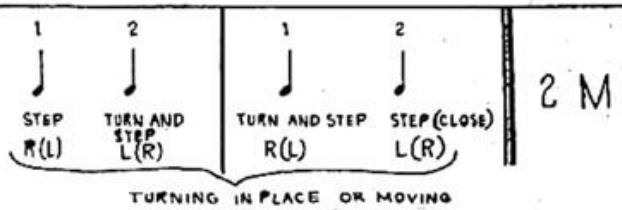
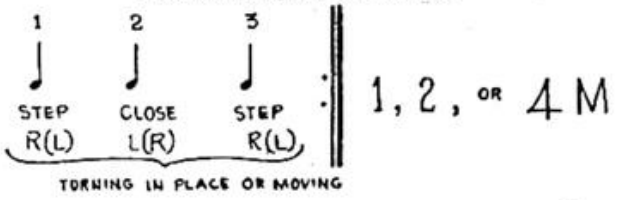
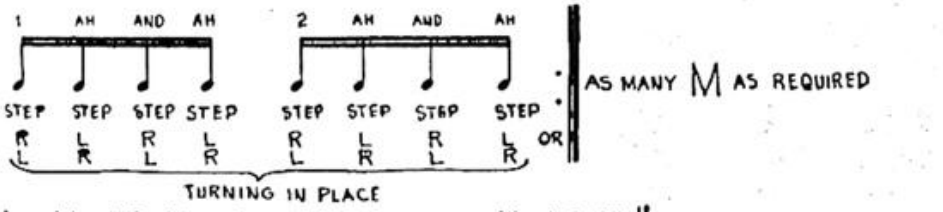
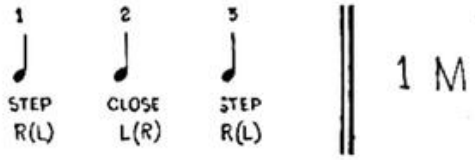
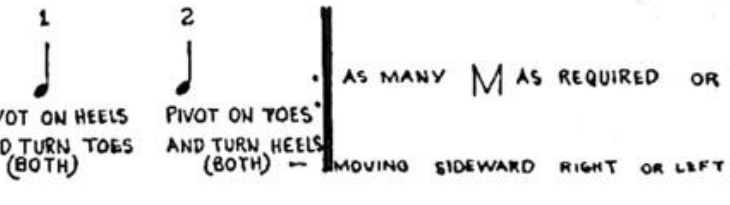
Steps	Music	Note and Step Patterns and Corresponding Counts
FOUR-STEP TURN	2/4	
WALTZ TURN	3/4	
WHIRL TURN	3/4	
	3/4	
WALTZ	3/4	
WALTZ BALANCE	3/4	
CROSS WALTZ	3/4	
PARALLEL TORTILLIER	2/4	 1 2 PIVOT ON HEELS AND TURN TOES (BOTH) PIVOT ON TOES AND TURN HEELS (BOTH) AS MANY M AS REQUIRED OR MOVING SIDEWARD RIGHT OR LEFT

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Steps	Music	Note and Step Patterns and Corresponding Counts
	2/4	1 AND 2 AND — SAME AS ABOVE — AS MANY M AS REQUIRED OR
	3/4	1, 2 — PIVOT ON HEELS AND TURN TOES (BOTH); 3 — PIVOT ON TOES AND TURN HEELS (BOTH) — AS MANY M AS REQUIRED OR MOVING SIDEWARD RIGHT OR LEFT
	3/4	1 — 2, 3 — SAME AS ABOVE — AS MANY M AS REQUIRED OR
	3/4	1 — 2 — 3 — SAME AS ABOVE — AS MANY M AS REQUIRED OR
	3/4	1 AND 2 AND 3 AND — SAME AS ABOVE — AS MANY M AS REQUIRED
OPPOSITE TORTILLIER	2/4	1 — 2 — TOES TOGETHER HEELS TOGETHER R & L — AS MANY M AS REQUIRED MOVING SIDEWARD RIGHT OR LEFT
	2/4	1 AND 2 AND — SAME AS ABOVE — AS MANY M AS REQUIRED OR
	3/4	1, 2 — 3 — TOES TOGETHER HEELS TOGETHER — AS MANY M AS REQUIRED OR MOVING SIDEWARD RIGHT OR LEFT

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Steps	Music	Note and Step Patterns and Corresponding Counts
	3/4	1 2 3 — SAME AS ABOVE — AS MANY M AS REQUIRED OR
	3/4	1 2 3 — SAME AS ABOVE — AS MANY M AS REQUIRED OR
	3/4	1 AND 2 AND 3 AND — SAME AS ABOVE — AS MANY M AS REQUIRED
SAÑGIG	3/1	1 2 3 — STEP R(L) — CLOSE L(R) — CIRCLE (IN AIR) R(L) — 1 M
CHASING	2/4	1 AND — STEP R(L) CLOSE(STEP) L(R) — 1 ct.
ESCOTIS	4/4	1 2 3 4 — STEP R(L) — CLOSE L(R) — STEP R(L) — HOP R(L) — 1 M
KORRITI	2/4 OR 3/4.	SAME AS MINCING STEP BUT WITH ONE FOOT ACROSS IN FRONT
SYNCOPATED CHANGE STEP	2/4	1 AND 2 — STEP R(L) — CLOSE L(R) — SLIDE (ACCENTED) R(L) — 1 M

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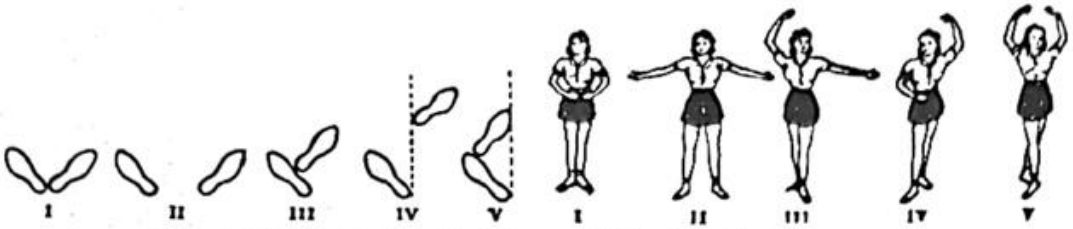

Fundamental Positions of Feet and Arms

ARM POSITIONS USED IN PRACTICE STEPS

1. Hands on waist.
2. Hands holding skirt.
3. One hand on waist and the other holding skirt or dress.
4. One hand on waist or holding skirt and the other raised overhead.
5. Arms in first, second, third, fourth or fifth position or their combination with *kumintang*.
6. Arms in amplified positions — first and fifth.
7. One arm in reverse "T" position and the other bent forward at shoulder level.
8. Arms in lateral positions, moving from side to side.
9. Arms in lateral position with forearm turn.
10. Arms in fifth position moving from side to side.
11. Arms in *hayon-hayon* position — one forearm bent in front at waist level and the other bent behind the body at waist level also.
12. Arms in forward-bend position with forearm turn alternately.

TEMPO TERMS

A *tempo* means in time.

GRAVE — The slowest tempo in music, heavy

LARGO — Slow and solemn

ADAGIO — Slower than lento

LENTO — Slowly

ANDANTE — Moderately slow

ANDANTINO — A little faster than andante

MODERATO — Moderately

ALLEGRETTO — Light and cheerful, not so fast as allegro

ALLEGRO — Quick, lively

VIVACE — Brisk, lively, or vivaciously

PRESTO — Rapid, faster than vivace

PRESTISSIMO — As fast as possible, the most rapid rate of speed

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ABBREVIATED MUSIC TERMS

p — piano, soft
pp — pianissimo, very soft
f — forte, loud
ff—fortissimo, very loud
mf — mezzo forte, moderately loud
mp — mezzo piano, rather soft
accel. — accelerando, increase rapidity
rit. — ritardando } Gradually delaying the time, gradual
rall. — rallentando } decrease in tempo
cresc. — crescendo or increasing power of tone
D. C. — Da Capo, from the beginning
D. S. — Dal Segno, from the sign

EQUIVALENT TERMS

Amplified (arms) ..... — more open
Draw ..... — slide one foot to bring close to the other
Place ..... — foot flat on the floor but no weight
First position ..... — heels together, toes apart
Second position ..... — feet apart sideward
Third position ..... — heel and instep together
Fourth position ..... — feet apart in walk-stride position
Fifth position ..... — heels and toes together
Step ..... — put weight
Touch ..... — point
Intermediate position (feet) — oblique

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KEY TO SYSTEM OF COUNTING

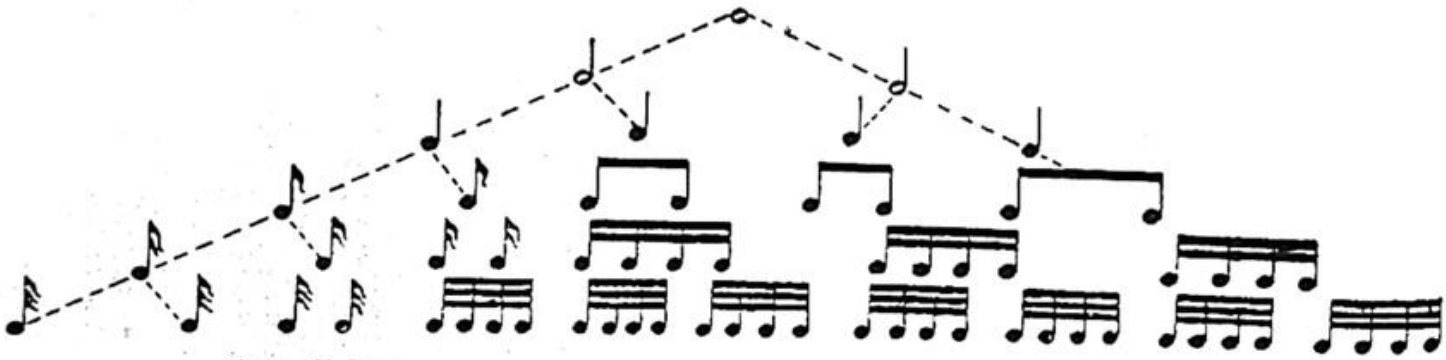
Counting is the most practical way to describe a rhythmic pattern. The *note* is the unit in musical rhythm showing the duration in which a tone or movement (in case of dancing) is taken.

Rest is a character used to indicate silence or pause (in the case of dancing) for a certain time.

Note and rest values refer to the musical notations which give the exact duration values of the rhythmic patterns.

NOTE AND REST VALUES

Whole	𝅝	𝄻	4 beats
Half	𝅗𝅥	𝄼	2 beats
Quarter	♩	𝄽 or 𝄾	1 beat
Eighth	♪	𝄿	2 to 1 beat
Sixteenth	𝅘𝅥𝅯	𝅀	4 to one beat
Thirty-second	𝅘𝅥𝅰	𝅁	8 to one beat



Note Value	Counts
♩	— 1
♫	— 1, *and*
♫	— 1, *ah*
𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯	— 1, *ah*, *and*, *ah*
𝅝	— 1, 2, 3, 4
𝅗𝅥	— 1, 2
𝅗𝅥	— **1, 2, 3**

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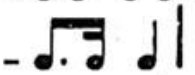
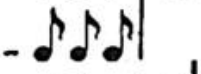
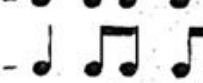
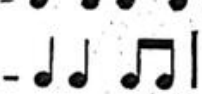
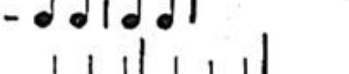
COUNTING AND EQUIVALENT NOTE OF RYHTHMIC PATTERN

Counts		
1, 2	—2/4 time, one measure	
1, *ah*, 2, *ah* or 1, 2, 3, 4, 5, 6	6/8 time, one measure (used in cut and rocking steps)	
1, *and*, 2	—2/4 time, one measure	
1, 2, *and*	—2/4 time, one measure	
1, *and*, 2, *and*	—2/4 time, one measure	
1, *ah*, 2	—2/4 time, one measure	
1, 2, *ah*	—2/4 time, one measure	
1, *ah*, 2, *ah*	—2/4 time, one measure	
	6/8 time, one measure (used in skip and galop steps)	
1, 2, 3	—3/4 time, one measure	
	3/8 time, one measure	
1, *and*, 2, 3	—3/4 time, one measure	
1, *and*, 2, *and*, 3	—3/4 time, one measure	
1, *and*, 2, *and*, 3, *and*	—3/4 time, one measure	
1, 2, *and*, 3	—3/4 time, one measure	
1, 2, *and*, 3, *and*	—3/4 time, one measure	
1, 2, 3, *and*	—3/4 time, one measure	
1, 2, 3, 4	—4/4 time, one measure	
	—2/4 time, two measures	
1, 2, 3, 4, 5, 6	—3/4 time, two measures —6/8 time, one measure (in tap dancing)	

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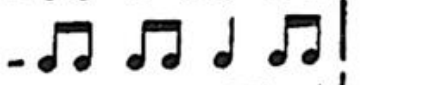
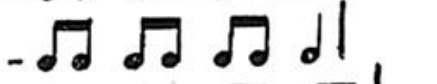
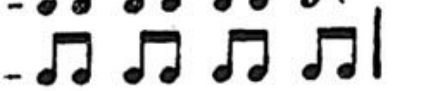
1, 2, 3, 4, 5, 6, 7, 8	—2/4 time, four measures	or
	—4/4 time, two measures	
1, 2, *and*, 3, *and*, 4, *and*	—4/4 time, one measure	
1, *and*, 2, 3, *and*, 4, *and*	—4/4 time, one measure	
1, *and*, 2, *and*, 3, 4, *and*	—4/4 time, one measure	
1, *and*, 2, *and*, 3, *and*, 4	—4/4 time, one measure	
1, *and*, 2, *and*, 3, *and*, 4, *and*	—4/4 time, one measure	

SUGGESTIONS FOR TEACHING DANCE STEPS

1. Teach the step by command or explanation and demonstration first. Explain the terms used if necessary.

2. Give the rhythm and manner of counting of music by clapping hands or beating.

3. Teach the step by counts.

4. Then execute the step with the music.

5. Lastly, teach the step with the arm movements most appropriate for the step.

Notes—If no musical instrument is available, let one half of the class sing, hum or whistle the music while the other half dances

MUSIC TERMS

Time refers to the number of beats in a measure and their value is signified by the musical signature. Examples: 2/4, 3/4, C or 4/4, 6/8, ¢ or 2/2, 3/8, etc.

Tempo is the rate of speed at which a piece or a passage moves.

Rhythm is the regular recurrence of accented and unaccented beats.

Rhythmic Pattern is the arrangement of long and short intervals with relation to the underlying beat, accomplished by dividing the beat into parts and combining beats into different ways.

Beat is the steady underlying pulse of rhythm

Underlying Beat is a series of units or beats that are regularly repeated.

Measure is the unit formed by the recurrence of accent or the fundamental rhythmic group.

Phrase is a group of measures which has a feeling of unity.

Accent is the stress given to a beat. It marks the first beat in a measure.

Syncopation is the shifting of regular metrical accent.

Anacrusis or Up-Beat is a note or several unaccented notes which precede the first accent or first beat of the first measure.

Time Signature. The number above denotes the number of beats in a measure and the number below denotes the kind of note that receives one beat.
Example: 2/4, 3/4, 4/4, etc.

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SUGGESTIONS FOR MAKING DANCE-STEP COMBINATIONS

1. Select the music to be used — 3/4, 2/4, 3/8, 6/8, or 4/4, etc. Mention the manner of counting per measure if necessary as ct. 1, 2; 1, *and*, 2; or 1, 2, 3 to a measure.

2. Decide on the kind of formation — single circle all facing in, clockwise or counterclockwise; long open formation partners facing each other or facing front; square; double circle facing clockwise, counterclockwise, facing in, or facing each other, etc

3. Select the steps that will suit the music. For simple combination, only two or three steps may be used in one figure of sixteen or thirty-two measures. Combine steps using the same kind of music and tempo.

4. Decide on the number of measures to be used in each figure—8, 16, or 32 measures.

5. Proceed to write the combination by:
   a. Mentioning which foot to start with or to use—L or R.
   b. Giving the number of dance steps to be taken—2. 4, 6, or 8 change steps.
   c. Giving the direction to be taken—forward, backward, sideward right or left. clockwise, or counterclockwise, etc.
   d. Specifying the arm movements or position if necessary—arms in lateral position moving sideward right and left, arms in *hayon-hayon,* or hands on waist, etc.
   e. Writing the instruction (movements) part by part—(a), (b), (c), etc.
   f. Writing the number of measures to be used after each part at the right side as ..... 4 M

Note:

1. Numbers 1 and 2 may be interchanged.
2. If a particular piece is selected, write the part of the music used for each figure —A, B, C, etc.
3. It is better to change the kind of step or direction of movement by following the phrases of music.

EXAMPLES:

Dance-Step Combination One

MUSIC: 2/4 time. Count 1, 2 or 1, *and*, 2 to a measure.

FORMATION: Long open, partners facing each other about six feet apart.

I. (a) Starting with the R foot, take two change steps forward to meet at center. Arms in lateral position moving sideward right and left. ..... 2 M
   (b) Four touch steps in front, R and L alternately. Hands on waist. ..... 4 M
   (c) Repeat (a) moving backward to proper places. ..... 2 M
   (d) Repeat all (a-c). ..... 8 M

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II. Face front.

(a) Starting with the R foot, take four close steps forward. Hands on waist. 4 M

(b) Four bleking steps, R and L alternately. Hands as in (a). ..... 4 M

(c) Repeat all, moving backward in (a)..... 8 M

Dance-Step Combination Two

MUSIC: 2/4 or 6/8 time. Count 1, *ah*, 2, *ah* to a measure.

FORMATION: Single circle, all facing in, hands joined.

I. (a) Starting with the R foot, take four skip steps forward (2 M), and four skips moving backward (2 M). ..... 4 M

(b) Repeat (a) ..... 4 M

(c) Take eight galop steps sideward right, moving counterclockwise. .....4 M

(d) Repeat (c) sideward left, moving clockwise. ..... 4 M

II. Turn R shoulders toward the center, hands still joined

(a) Starting with the R foot, take eight skip steps forward moving clockwise 4 M

(b) Turn right about, repeat (a), moving counterclockwise ..... 4 M

(c) Drop hands and place them on waist. With R foot leading ,take four galops forward toward center (2 M) and four galops backward to original place, with L foot leading (2 M) ..... 4 M

(d) Take four galops to right, moving counterclockwise, R foot leading (2 M) and reverse direction with L foot leading (2 M). Hands as in (c). ..... 4 M

Note: Omit the *cut* in galop step when changing direction.

Dance-Step Combination Three

MUSIC: 3/4 time. Count 1, 2, 3 to a measure.

FORMATION: Long open, facing front, partners about six feet apart.

I. (a) Starting with the R foot, take four waltz steps forward. Arms in lateral position, moving sideward right and left alternately. ..... 4 M

(b) Repeat (a), moving backward. ..... 4 M

(c) Take eight touch steps in front, R and L alternately. Hands on waist. .. 8 M

II. Partners face each other.

(a) Starting with the R foot, take four step-swing-hops forward to partner's place, passing each other by the R shoulders. Hands on waist. ..... 4 M

(b) Turn right about to face each other. Take four bleking steps, R and L alternately. Hands as in (a). ..... 4 M

(c) Repeat (a) going to proper places. ..... 4 M

(d) Repeat (b). ..... 4 M

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